

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. I., No. 9.

NEW YORK: SATURDAY, MARCH 1, 1879.

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THESPIAN IN GOTHAM.

LATEST EVENTS IN THE THEATRES OF THE METROPOLIS.

Von Stammwitz.

Mexico was withdrawn from the stage of the Grand Opera House on Saturday evening, and on Monday *Leah the Forsaken* was produced. The play was well set and acted, and ran smoothly and without any of the tiresome waits and other annoying incidents that usually mar a first night's performance. Miss Von Stammwitz played the principal role with a force and power that was a surprise to many of those who had witnessed her acting in Mexico. She received frequent and well-merited applause, and frequently the actress was lost sight of in her portrayal of the despised Jewish maiden, whose love for the Christian Rudolph had turned to the most bitter hate. The role is, of course, one allowing of that latitude of passionate expression. And it may be said in a general way that Von Stammwitz appears to perhaps better advantage as the betrayed Jewess than in any other role of her repertoire. The support was excellent. J. B. Studley as Nathan the Apostate played with great force, and Constance Hamblin, one of the most painstaking actresses on the stage, shared the honors as Madeline. J. H. Wilks as Harry Colton, who undertook Rudolph, did not make a good impression. Leah is at best a gloomy, sombre piece, and must be remarkably well played to be endurable. John T. Raymond appears as Colonel Sellers on Monday night.

Katie Putnam, whose sprightliness and intelligence should make her popular with all classes of theatre-goers, is appearing at Niblo's Garden this week as Florence Langton, daughter of Sir Gervase; Grizzle Gutteridge; a Somersetshire wench; Mrs. Gammage, an ancient nurse; Mr. Harry Rackett, a fast young man; Barney O'Brien, from the bogs—in *The Little Detective*. In this multiplicity of roles she displays the same intuitive skill as marks her playing of Little Nell and the Marchioness. The support furnished varied from good to middling, but was mostly good. Mr. W. C. Croasie played a comic part and was ably supported by Edward Coleman, his associate, and their united efforts drew forth a great deal of fun. Miss Annie Ward Tiffany and Frank Tannehill as Mme. Ritzdorf and Robert Tracy were also good, and the subordinate roles were well rendered.

Gilbert's *Engaged* has proved, as we anticipated, a hit at the Park Theatre, and will be continued indefinitely. No change of bill is to be looked for till the appearance of *Aimee* in April. The honors in *Engaged* belong clearly to Agnes Booth, whose rendering of Belinda Treherne is a performance of extraordinary and unusual merit. Mrs. Booth grasps the character completely, and gives a rendition which is of itself sufficient to make the play a success. T. G. Riggs and Sydney Cowell have admirable parts which they play capably. Joseph Whiting is fitted nicely with a congenial role in *Belvaaney*. The mounting of the piece is beautiful. The attendance has been excellent.

Business continues good at the Fifth Avenue Theatre. The programme has been strengthened by the addition of Gilbert and Sullivan's initial and most witty comic opera, *Trial by Jury*, with the following cast: Plantiff, Mlle. Blanche Correll; Defendant, Henri Laurent; Judge, James G. Peakes; Foreman of Jury, J. H. Burnett; Counsel for Plaintiff, Mr. Harton; Usher, Mr. Van Houten. H. M. S. Pinafore will also be given. Mlle. Julie De Ryther has assumed the role of Little Buttercup in place of Miss Gurney. It is a manifest improvement. Attendance has been quite good. Next Monday night Steele Mackaye's play, *Thro' the Dark*, will be given.

The Bowery Theatre did the largest business of the season last week with the inevitable, time-worn Uncle Tom's Cabin. This week Joseph Proctor, an actor of the old school, popular in the Bowery, is appearing in a round of his best roles. Monday and Tuesday evening he played *Ethelwood* in the historical drama of *Ambition*. On Wednesday and Thursday the gory Indian drama of *Outblanchet* was marked as the bill. On Friday, for his benefit, he will appear in two plays, as William Tell and as Earl Desmond in *The Avenger*. On Saturday a grand bill will be offered, Mr. Proctor appearing as the Jibbenasay in *Nick of the Woods*.

done at the Lyceum under the direction of On Monday week *The Sorcerer* will be produced by Edward Harvey, who has come to this country to supervise the production. The troupe is now playing the piece at the Arch Street Theatre, Philadelphia. The full cast includes Violetta Colville as Aline; Nellie Mortimer, Louise Leighton, R. Dunker, Mr. Bernard, Mr. Gaston, and Mr. Humphries. Much is expected of Violetta Colville, who will be heard here under good auspices. *Fatinita* is in contemplation should *The Sorcerer* not run.

H. M. S. Pinafore at the Standard continues to crowd the house, and the duration of its run now seems indefinite. Constant repetition has served to render the performance remarkably smooth and pleasing. Messrs. J. H. Conway, Davidge, Hatch, Makin, and Blanche Galton, Eva Mills, and Mlle. Pinafore now constitute the bill.

Miss Laura Don played the difficult role of Ophelia, in *Hamlet*, with good success at the Lyceum on Tuesday. Among the professionals in the cast of the piece are Frank Mordaunt, who makes, so to speak, a robust Ghost; J. H. Rowe as King, Frank Pierce as Polonius, O. H. Barr as Laertes and Mrs. Eldridge as the Queen.

Maidee Heller's Book.

Miss Heller is preparing for publication a life sketch of her brother, the late Robert Heller. In conversation with a reporter about it, Maidee said:

"William Lyster gave me half the house for three performances of the 'Grand Duchesse,' in Melbourne, Australia. There was £450 the first night, and only a pound's difference in the receipts of the two succeeding ones. It came about in this way. We were great favorites in Melbourne, and had been giving some imitations of the various opera singers in that optical illusion of ours, called the 'Living Pictures.' Mr. Lyster heard me and made me an offer for a week, but we had to meet an engagement with one of the steamers plying between Melbourne and India, therefore I dealt gently with the public and gave them only three doses. I was treated magnificently, and my imitative ability compensated, doubtless, for my operatic shortcomings. They shrieked themselves hoarse over imitations of Mme. Simonson, who was the great favorite in Melbourne; Mrs. G. B. Allen and Mrs. Lyster and Lucy Chambers. There were three 'Grand Duchesses' in the private boxes the first night, and they made me more nervous than the whole densely packed house put together. But I changed all that," laughed Miss Heller, "for as I began the 'J'aime le Militaire,' in the peculiar voice and style of Mme. Simonson, the audience broke forth in shouts, and Madame beat a hasty retreat to the back of the box."

"And about the book. It is a labor of love to me—it was projected years ago by Robert—he arranged much material now and again, and it cannot fail to be interesting; his perceptions were so acute, he possessed such a wealth of humor, that the ordinary occurrences of a quiet life seen through his eyes would become interesting to the world, but his life was rich in adventure, replete with excitement; he had been a poor, struggling showman in the penny fairs of England while a lad. He ran away at 18, and led a dreadful life of poverty and hardship. He made fortunes and lived like a prince in every quarter of the habitable globe."

"Why, in five years we visited California, Mexico, St. Thomas; all through Australia, Van Dieman's Land, South Australia, New Zealand; in the various parts of India, Bombay, Jutthpore, Allahabad, Calcutta; through the Island of Ceylon, Point du Galle, Colombo and Kandy. Then we went to China, and played months in Hong-Kong, Shanghai and Macao—back again to Singapore, and thence to the Island of Java. We had a splendid success in that lovely island, playing in such nice, easy-named places as Ambarawa, Soerakarta, Djokjakarta, Samarang and Pattekembang. A third time we went back to Singapore en route for Bombay. From Bombay to Aden, up the Red Sea into Egypt, staying a long while in Cairo, where I fell ill. Then on to Alexandria, Malta and Gibraltar. After an awful passage through the Bay of Biscay, we brought up travel-stained, weary, but rich in pocket and wealthy in mind from all our wanderings."

"And you propose to make this a book of travels?"

"Not at all. Neither a book of adventure, nor a hand-book of magic, nor a biography," said the lady, her eyes filling, "but a book like Robert himself—of varied attractions."

"I suppose while in India you saw the famous jugglers of the East?" suggested the wily interviewer.

"Many times. Robert was very much interested in all foreign conjuring. I remember on the street in Hong-Kong one day he discovered a little, sleepy old Chinaman at a corner doing the ring trick, and doing it better than he could himself. He stopped, paid the Chinaman to give him a lesson, and the following day hunted the China conjurer and showed him combinations and improvements on his own trick that made the pigtail on his astonished head vibrate with admiration."

"And about the Indian jugglers?"

"I could tell you a hundred stories of those strange creatures. Robert used often to mystify them and expose their tricks, to their great rage. We were laying off some miles away before Madras, on the steamship Sumatra, which had broken her shaft just as we left Madras for Ceylon, when a boat put off from shore with a party of natives to sell us fruits, and among them was one of their most famous men of mystery. He came on board, and it was suggested that he should perform there."

"Spreading some sand on the deck, he planted in it a mango seed, from which he produced a mango tree some 18 inches high."

"Then he did some surprising things with a venomous cobra, which he carried rolled in the cloth about his loins, concluding with a very clever trick, in which two pigeons, one black and one white, which were made to vanish at will, to change from one basket to another. The Captain urged Robert to do something to bother the man, who was very conceited about himself."

"So Robert suddenly asked to look at one of the pigeons. He took the white one. With a movement like lightning he pulled the head off the bird. He held the head in one hand, the quivering, struggling dying

bird in the other, and then threw them overboard."

"The commotion was frightful. The poor native shrieked and cursed, and gave vent to his rage in the choicest Bengalese."

"The mighty white magician looked with merry eyes at the juggler's distress. Then when the row was at its height and I began to feel uneasy about the issue of the prank, Robert suddenly raised his hands—oh, those beautiful, white, wonder-working hands. He mysteriously beckoned, as if summoning the dove from its watery grave, and pointed upward. (No one had looked overboard after the first dart of the bird into the water.) There was the white dove circling round and round in the air; in one moment it alighted on the bit of carpet before its despondent owner, unharmed. Curses gave way to profound salaams and prayers that the great white magician might never die."

"And how did he do it? Why, simply by having in his hand one of his stage properties—a white dove's head—which had figured in a hundred tricks. Quick as thought he had turned the living dove's head under his wing. As we were so far from land, though set free, it returned to the ship."

"Poor Robert came near meeting his death from a juggler in Madras. He was visiting a British officer at his home on Malabar Hill, near Calcutta. One of these wandering fakirs made his appearance one afternoon, and after the usual growing of the mango tree, he proceeded to do tricks with snakes. The gentlemen were sitting on the piazza, and a few steps from the house was a thick growth of low shrubs. The fakir got out his gourd, and pretended he could rid the officer's place of poisonous snakes."

"There are none hereabouts," said the gentleman.

"We shall see," responded the juggler, and commenced his tune on the gourd. Up from the thicket came the head of a cobra de capello—higher and higher. Robert, with the quickness of light, whipped out the sword from the scabbard hanging at the side of his friend, and with one whirl, severed the snake's head from its body. Then the juggler was wild, for the snake was one of his best, and he had 'planted' it but an hour previous in this spot to assist in the successful performance of the trick. He swore vengeance on the terrible white man, Heller, and well he kept his threat. Eight weeks after Robert left the Madras Theatre, one night we saw a dark, lithe figure flying along in the moonlit road behind the carriage. We stopped before our hotel. Robert alighted and turned to assist me, when the passing figure came suddenly up, and before I could scream, so paralyzed was I with fright, dealt the most awful blow on poor Robert's head."

"There were several people at the steps of the hotel, but the half-naked wretch escaped, though he left his weapon behind, and it proved to be the skin of a cobra—a headless cobra, filled with sand—undoubtedly the same serpent Robert had killed two months before on Malabar Hill."

A Theatre Lighted by Electricity.

The application of the electric light to scenic effects in the California Theatre on being tested last week was not entirely a success, owing to the flickering of the light and the noise of the regulator. The second trial showed a decided improvement. At twenty minutes past seven the mechanism, boxed up not unlike a calcium reflector, was shown from one of the windows of Pacific Hall. The light thrown through a pane of rose-colored glass was very soft and beautiful. The rain was tinted with a pink hue, the drops resembling so many falling rubies. The power was sufficient to brilliantly illuminate the front of the Cosmopolitan Hotel. But, although the rain added to the effect, the wind greatly affected the machinery, at times so disarranging the carbon points as to put the light out. After eight o'clock the apparatus was taken inside to the centre of the upper balcony. The use of the mechanism was discarded, ordinary carbon pencils, held in a Siemens regulator and manipulated by hand, being used. The current was supplied by a Siemens generator of 8,000 candle-power, but only worked up to 2,500 candle-power. The light so handled was perfectly steady and the scenic effects satisfactory to the management. This is the first time the electric light has been used in any theatre in the United States.

The following letter was sent to all the local managers on Wednesday: Dear Sir:—The only dramatic and musical critic of the Star is Mr. A. C. Wheeler. He is assisted by Mr. R. M. Baxter. These gentlemen are alone authorized to ask for, or to receive, such courtesies at your hands as are usually extended to the press. By refusing to furnish tickets or seats to all persons else, who may claim to represent this paper, you will greatly oblige the Star. Very respectfully, G. K. ACKERMAN, Manager.

This is done to abate the system of deadheading of which the theatres so justly complain.

Complimentary and Otherwise.

[Buffalo Every Saturday.] Ernest Harvier, the intelligent young editor of THE NEW YORK MIRROR, is waging war against that incorrigible and nauseating superfluity, Byrnes, the publisher of the Dramatic News. Byrnes might be valuable, but his instincts are unworthy of a man.

Carlotta Patti contemplates making a concert tour through Austria and Hungary.

MUSIC.

MUSICAL EDITOR. - MR. JULIAN MAGNUS.

The Opera.

After a brief traveling season, which has been on the whole remarkably successful, Mr. Mapleson again opened the doors of the Academy, on Monday evening. Although the opera, Lucia, had been often given by the same artists, Mme. Gerster, and Signor Campanini, and Galassi, a very large audience attended. The performance does not at this late date call for critical consideration; suffice it to say, that the principals were in good voice, and that the orchestra and chorus were as admirable as ever.

Last night, too late for notice in this number, Lohengrin was produced with a cast that ought to have ensured a fine representation. This opera will doubtless be one of the staple attractions of the season.

Ruy Blas is in preparation, and will probably be brought out next week. Mme. Marie Roze will appear in this opera.

Broadway Theater—"The Sorcerer."

This comic opera, by W. S. Gilbert and Arthur Sullivan, was written more than a year before Pinafore, and not, as the Sun stated, subsequently to that now world-famous nautical satire. The Sorcerer had a run of nearly nine months in London, but we very much doubt its attaining any great popularity here, even if well done; and as presented at the Broadway on Friday evening, it was almost impossible to judge of its merits. An examination of the libretto and score shows, however, that the one is not nearly as witty nor the other nearly as tuneful and catching as the corresponding portion of Pinafore. Scarcely any airs dwell in the memory, even after more than one hearing.

The piece was nicely set, but beyond this the efforts of the management were not successful. The chorus had been insufficiently rehearsed, the stage management was bad, and three or four of the important voice parts were in utterly incompetent hands. Anything more painful than the exhibition made by the tenor, who suffered dreadfully from stage-fright, has scarcely ever been witnessed on the New York stage. Miss Scott has a pleasant soprano voice and sings well. Considering that it was Miss Scott's first appearance in this country, she showed marvelous self-possession under the most trying circumstances, and managed to prevent a complete break-down on the part of some of her associates. Mr. Lingard was amusing, though at times nervous and constrained, as J. W. Wells the Modern Wizard, and Miss Florence Wood gave an excellent bit of character acting as a sad old woman. The management intend to improve the cast and run the opera for two weeks.

A concert will be given at Steinway Hall on Monday, March 3. The following artists will participate: Mrs. Inogene Brown, soprano; Mrs. Florence Rice-Knox, contralto; Mr. Ch. Fritsch, tenor; Mr. Franz Remmert, bass; Carlos Florentine, baritone.

Foreign Musical Notes.

L'Africaine has been performed in Rome without the ship scene.

Mr. Sims Reeves still sings "My Pretty Jane" at the London concerts.

Everard A. Kid the flutist died at Nottingham, England, Jan. 16, aged 65.

Saint-Saens is to make a grand concert tour through Germany, Austria, Switzerland, and Italy.

Mme. Roeske-Lunk, the well-known bravura singer, has left the stage and settled as teacher of singing in Stockholm.

Three first-class tenors often sing at the same concert in London—Sims Reeves, Edward Lloyd, and Barton McGuckin.

John Perry died in London Feb. 21, aged 69. He was at one time a baritone vocalist, and in his later years a church organist and music teacher.

W. H. Beckett, a baritone vocalist, at one time connected with the English Glee and Mendelssohn Clubs in this city is now in London studying under Randegger.

America's young contralto, Miss Mathilde Phillips, sang recently at Bordeaux, and was received with unbounded enthusiasm, having been called out three times after the rendering of the aria "Pieta" from the "Prophet." She has been engaged for a season of opera in that city, where she will appear in *Trova-tore*, *Barber of Seville*, *Semiramide*, *Linda*, and *Rigoletto*.

Herr Kammeranger Walter, by his singing at the Gewandhaus concerts at Leipzig, has merited the application of being "one of the best singers of our time." His selections were Schubert's songs: "Am Meer," "Ständchen," "Sei Mir Gegrüsst," "Wohin?" "Halt!" "Danksagung," "Am Feierabend," "Der Neugierige," "Ungeduld," "Fischer's Liebesglück," "Morgenstundchen," and "Die Post," adding Rubinstein's "Ach, das es doch so bliebe" (Grant me daylight's golden splendor).

The management of the Bouffes Parisiens, Paris, have just accepted three new operas, one by Herve, entitled *La Marquise des Rues*, libretto by MM. Sarauhin and Hirsch. One by M. Anderson, who has hitherto been unfortunate, none of his works ever being played in Paris; his opera bouffe, *La Grande Mogol*, had a three months run at Marseilles. The words of his new work are by MM. Chivot and Dam. The third opera is by M. Leon Vasseur, words by MM. Noriac and Moinaux.

"L'Aventure de Ladislav Bolski."

L'Aventure de Ladislav Bolski, produced at the Vanderbilt Theatre is drawn from Victor Cherbuliez's in the same title by Auguste Maquet. The subject is a study of female physiology.

Polish lady, the Comtesse de Liewitz, has met in Parisian society a young Polish gentleman, Count Ladislav Bolski. He is flighty in temperament—full of enthusiasm, and falls in love with the countess at first sight. In the hope of inspiring a corresponding passion he commits all sorts of extravagances, and even risks his life on several occasions. But his efforts are in vain. The young man returns to Poland in disguise, and conspires against the Russian Government. When arrested he avows with pride his intention to foment an insurrection. He is condemned to exile in Siberia, but his courageous attitude is maintained unflinchingly. Such chivalric patriotism excites the deepest admiration in Madame de Liewitz. She at last returns the passion of the young hero, and, in order to save him, does not hesitate to compromise herself. She goes to the Emperor to ask a pardon for Ladislav, which is granted—only with a condition that he must sign a declaration of repentance and submission. Madame de Liewitz obtains access to the prison, and implores Ladislav not to refuse his signature. At first he resists, speaks of the compromise of his honor; but she asks him to consider if she has not sacrificed hers for his sake. She even tells him that she is ready to give him the fullest proof of her affection, and leaves him the fatal paper in making an appointment with him for that night at her own house. The youth, blinded by passion, signs his disgrace, and hastens to the woman whom he already looks on as his mistress. He had not counted on a very natural and especially very feminine revulsion of feeling. The Countess no sooner sees him before her, dishonored and deprived of the aureole with which his dauntless patriotism surrounded him, than she feels all her love vanish. Her only idea now is how to rid herself of this intruder, whom she no longer admires. The Countess leaves poor Ladislav more than ever the victim of his illusions, and the young man leaves Poland for Paris under the full impression that he has been amply rewarded for his dishonor, and that he is the happiest man alive.

The explanation of the deception practiced on Ladislav is only forthcoming at the end of the play. Madame de Liewitz had asked her maid to take her place, and Mlle. Helene, it should be noted, is not an ordinary domestic, whom one might suppose capable of doing her mistress' bidding in return for a large sum of money. On the contrary, she is the countess' foster-sister, a friend rather than a servant, and a girl sufficiently well reared and intelligent to be considered incapable of such conduct. Helene was substituted for Madame de Liewitz, and she ultimately, when ordered to do so by her mistress, avows the fact to Ladislav. The audience, who, like Ladislav, believe all through in the persistency of the Countess' passion, are quite dumbfounded when they receive this astonishing revelation in the last act. Ladislav is half mad; the Countess is, on the other hand, anything but mad. In the last act she vows to Prince Rechinne, whom she is desirous to make her second husband, that she is worthy in all respects of his love, and has never loved any man but himself. The lady's caprice for young Bolski may well count as a little passion in its way. Thanks to the attention of Helene—nothing serious has resulted from it; still the audience has witnessed in the third act a warmly affectionate scene between the two, during which there is an interchange of kisses in a dimly-lit boudoir. There are two personages in the piece, who, if suppressed altogether, would improve it. These are the Countess Bolski, Ladislav's mother, and a Polish refugee, named Conrad Tronsko. The latter is a preacher, whose mission is to address interminable sermons to young Bolski at every opportunity. The Countess has higher pretensions, for she aspires to pass for a model mother. In the second act the tender, affectionate mother prevails over every other feeling, and what she desires above all things is to preserve her son. She accordingly keeps him in complete ignorance of the glorious traditions of his family. Ladislav may, for all she cares, become an idle, lazy, good-for-nothing lounge about town, but he shall never be a patriot if his mother can help it. In the fifth scene, when she learned that her son had signed an act of submission to the Czar, she faints, not, however, until she had given orders to her major-domo to have the spot where the renegade had shaken off the dust from his boots, well washed with a copious supply of water. The piece proved a moderate success.

The Man Who Makes a "Tight" Fit.

Since the first advent of the merry burlesquers to our shores, hosiery has become an important feature in the art of stage dressing. The garment known as the "tight" has been vastly improved since then—in fact, its manufacture has been almost completely revolutionized. To make a "tight" fit, and at the same time make it durable, is an accomplishment in which Indig of 856 Broadway stands without a rival. He is head and front in his specialty. The members of the Burlesque, the Circus—indeed, the profession—all pay homage to Indig—makes a "tight" fit.

Herr F. B. Uhn has been years musical critic of the *Prager*

Foreign Amusement Notes.

Jennie Lee reappeared at the London Adelphi as Poor Joe on the 8th.

Mme. Gilbert, mother of the prima-donna Trebelli, died lately at Boulogne, France.

Charles H. Morton's play, *Three Years in a Man-Trap*, has just been done at the Royal Amphitheatre, Liverpool.

Alexander Henderson has sold his interest in the Criterion Theatre to Charles Wyndham, and that in Folly to Miss Dolar.

Mlle. Legault left the Paris Gymnase at the end of the month to enter the Palais Royal Theatre, making her debut in the new piece, *Le Mari de la Debutante*.

Adolph Jansen, composer, died at Baden-Baden Jan. 24, aged forty-two. He was of Schumann's school, and his songs are considered the most valuable of his compositions. He also composed much for the piano.

M. Halanzier, the retiring manager of the Paris Opera House, is reported to have made \$1,000,000 in his seven years of management. The State will now assume the reins and probably lose money badly until a new lessee is found satisfactory.

Carl Rosa opened with good success in English opera at H. M. Opera House. Proof was shelled at the Adelphi on the 2d, and was succeeded the 3d by the new drama, *The Crimson Crown*. A new comedy, *The Snowball*, by Stephen Grundy, was produced at the Strand on the same night.

Christine Nilsson has been in London for the funeral of her adopted mother, Mrs. Richardson, who died recently at her London residence. Nilsson came over from Paris as soon as she was telegraphed that her mother's illness was dangerous; but she was too late to receive the sad farewell of the dying.

Christine Nilsson owns a piece of ground in the angle between the Rue de l'Empereur and the Rue de Morny, Paris, which, since its purchase in 1863, has been surrounded by a board fence. It was bought from the Corporation of Paris under an agreement to build on it. This she neglected to do, and the lady has been notified that she must either fulfill her contract or forfeit the ground, inasmuch as its present condition mars the harmony of the surroundings.

Charles Wyndham was lately required by his physician to cease playing for a time, but finding the desire to act strong upon him, came secretly to the Park Theatre, Jan. 25, dressed himself for his former part of Charles Greythorne in *Pink Dominoes*, with great privacy, and jumped upon the stage with the "Good morning, everybody," just as his substitute, Mr. Philip Day was about to do. The performers were bewildered and remained silent for some time, in surprise.

Some Stage Superstitions.

When Baba was in preparation at Niblo's, during August, 1876, there were frequent Sunday rehearsals, and the carpenters and costumers were kept at work every day in the week. It was predicted in consequence that the spectacle would be a failure. It made money, but there was a crash in the end, and the trouble about the piece was endless.

At the last rehearsal of the spectacle all the scenery was ready and "set" for the first time. In the transformation scene an immense gilded cage, filled with white doves, was to be used. These throughout the first acts were kept suspended far up in the flies out of sight of the audience. Miss Eliza Weathersby, who played the part of the Prince Amoret in the spectacle, did not notice the cage until the Sunday night full-dress rehearsal had progressed, very smoothly, to the second act, and she stood ready to go on at the second entrance, left. Happening to cast her eyes upward, she espied it and its contents. Rushing off to the first entrance, she caught George Devere, the stage manager, by the arm and led him to her former standpoint, and pointing to the cage, asked in great excitement:

"Mr. Devere, tell me—what is that up there?"

"Why, it's a very large bird cage, Miss Weathersby," he replied in great astonishment.

"And what are they going to do with it?"

"It's to be used in the final transformation scene."

"But they must take it down. I'll not have it there."

"Why, what objection can you have?"

"What objection? Do you suppose I am going to play with a cage of white doves over my head?"

"Why not?"

"Because it's unlucky. The piece will be a failure, or I, or some of us, will die, or something awful will happen."

"You don't believe that, Miss Weathersby?"

"Oh, you don't know! I'm astonished that you and the management would permit such a thing."

"Pshaw! Why this is foolish," laughed Devere. "There that's you. There's the cue for you to go on. Don't think any more about it."

"But I won't go on," pouted the beautiful and wayward actress, "so long as those doves are on the stage."

"And she didn't."

At the first performance a flock of canary birds was substituted for the birds of evil omen.

During the run of the spectacle *Sardanapalus* at Booth's, the stage manager, L. J. Vincent, and Harry Palmer were kept in constant

hot water owing to the superstitions of the girls of the Italian ballet. They were forever claiming that whistling was a sign of bad luck.

The same fatality accompanies Locke's incidental music to *Macbeth*, especially the witches' refrain, "Around, around, around."

Poor Harry Murdoch, tradition has it, whistled inadvertently a few strains of this fatal *Macbeth* music in his dressing-room in the Brooklyn Theatre two nights before it was burned down, and Claude Burroughs told several of his friends about Union Square the next day how he had stopped Harry's ominous music.

Another bad sign which is quoted in regard to the Brooklyn Theatre is the fact that a dog took a fancy to the stage doorkeeper, and finally got so familiar that it ranged the house, driving all the cats out. This was a bad sign, for in all theatres the entrance of a cat is a sign of good luck, and a dog always typifies disaster. In every theatre in this city cats roam at will, and dogs are outlawed. Two of Jarrett & Palmer's best dancers in the *Sardanapalus* spectacle broke their contracts after they had been in this country only two days, and took the next steamer back to Europe, because on visiting the dressing-room assigned them at Booth's, at a rehearsal, they found a vagrant black cur ensconced in one corner, having made its way there unseen from the street.

"Mr. Byrne, are you editor of the Dramatic News?"

"I am."

"Do you own it?"

"I do not."

"How did you know the article applied to you?"

"I am the only person writing for the Dramatic News who is 'on the limits.'"

Whitcomb in Prosperity.

The Rochester Democrat says: During his recent engagement here Den Thompson settled a board-bill for thirty dollars at one of the hotels, contracted long ago, and he also surprised a railroad conductor by repaying a borrowed five dollars which that official had long since forgotten. In Toronto, where he plays this week, Mr. Thompson owes \$2,700, and we understand that he has called a meeting of his creditors, and intends playing there until he has paid back every cent.

Hard Pan in Paris.

The Gaite Theatre, Paris, having fallen from its high estate after its last four or five heavy failures, had to close the doors. The theatre is now open with *La Grace de Dieu*, at low prices—3 francs (60 cents), balcony and fauteuils d'orchestre; 1 franc (20 cents), galleries; added to which inducements to get people in are resorted to by the management printing in every newspaper coupons that admit persons at half the before-mentioned prices, the theatre being in quite a bankrupt state.

Taken to the Hospital.

[Erie Evening Herald.]

Mr. Al Irving, advance agent of the Texas Jack combination, who was deserted and left helpless and a sufferer from disease at the Reed House a few days ago by his manager, was taken to the hospital on Thursday, where Dr. Stewart thought he would be better nursed, although Colonel Ellsworth did and would willingly continue to do everything in his power for the poor fellow. The Sisters, when informed that Mr. Irving was without means, said: "Never mind; if he ever pays us, all right; and if he should not, we cannot help it. Bring him up, and we will take care of him."

"Come to Stay."

[Daily News, St. Catharines, Can.]

We have received a copy of THE NEW YORK MIRROR, a new forty column weekly devoted to theatrical and dramatic business exclusively. There was a need of just such a sheet as this, and judging from its matter and the style and ring of its editorials, the place will be ably occupied. We do hope, now, that there is a paper of sufficient independence and honesty of purpose to do our Canadian theatricals justice. If THE MIRROR has "come to stay," as it avers, and will carry out the policy it seems to have inaugurated, we welcome it as the right journal in the right place.

A Model Treasurer.

[From the Philadelphia Mirror.]

John F. Garsed, Treasurer of the Arch Street Opera House, is a gentleman at all times and under all circumstances. No matter how many annoying, useless questions may be asked him, he always answers politely and pleasantly, never losing his temper. Such a man is deserving of honor, and it is a pleasure to announce that on Friday, Feb. 28, he will be the recipient of a complimentary benefit.

Les Cloches de Corneville has now attained the 329th representation at the Globe Theatre, London. The cast includes Cora Stuart, Kathleen Corri, Messrs. Sheil Barry, F. Mervin, W. H. Woodfield, C. Ashford, and H. Paulton.

Albani will visit Paris before returning to England. While in Russia an event unheard of in the history of Italian opera there, is recorded of her while singing in *Faust* at St. Petersburg. The Czar went on the stage after the second act to compliment her.

H. M. S. Pinafore on Thursday, Feb. 6, received its 200th representation at the Opera Comique, London.

THE VARIETY STAGE.

TONY PASTOR'S.

When the audiences that nightly crowd this favorite resort are not laughing at Gus Williams' rendition of the Rt. Hon. Sir Joseph Lager, they keep time enthusiastically with their feet to the lively music of the airs which abound in *Pinafore*. This really excellent burlesque, has been crowded into a programme of jolly things that are presented at this house, and it has, of course, been found necessary to condense the opera somewhat to make it fit into the space allotted it, and the arbitrary tastes of the audiences must be suited, as will be seen by Gus Williams' recital of Sir Joseph Lager's lines:—

"I pocketed the change so carefully,
That now I am the ruler of the whole navee."
"On being a politician I was so bent,
I soon as a Congressman to Washington went,
And the Presidential changes they were so thin,
I was one of the committee for to count him in;
And for that little job they reward me,
By making me the ruler of the whole navee."

Monday evening, Mr. John Morris will make his first appearance as Little Buttercup, and will, doubtless, make it as great a success as Neil Burgess did last week. We predict a run for T. P. S., as everybody seems delighted with the fun, and are unanimous in the conclusion that there is nothing like it. Mr. Pastor has also specially engaged to appear in connection with the production of T. P. S., Messrs. B. C. and Fred Bent, who have gained an enviable reputation as cornet soloists; James H. Bingham, the great ventriloquist; Haley and West, in new songs, dances, etc.; the Palmetto Quartette; the Royal Marionettes, a most ingenious mechanical entertainment; the Gilbert Quartette, and Miss Alice Seidler an artistic balladist.

THE COMIQUE.

The success of the Mulligan Guard Ball continues unimpaired at Harrigan and Hart's, and the house is crowded nightly. The piece satisfies the frequenters of this popular resort as nothing of the sort ever did before, and is received with a heartiness of appreciation that is unmistakable. The patrons of the Comique know a good thing when they see it, and perhaps recognize it quicker than others do—nor do they hesitate to express their admiration of it in the heartiest manner. The lasting success of Messrs. Harrigan and Hart in the impersonations of their respective characters has been demonstrated by the fact that many have been unable to procure seats during the past week, and one disappointed individual was seen standing in front of the box office, meekly soliloquizing:

"Tell me, ye winged winds,
That round my pathway roar,
Is there no speculating man
With just one ticket more?"

The Braziers, Billy Gray, Goss and Fox, and all the old favorites are still at their places, and among the new people for this week, are the eminent sketch artists, John F. Sheridan and Allicia Jourdan, Ned Barry, the popular motto and comic singer; Miss Eloise Allen, Queen and West, The Langlois and numerous others.

VOLKS GARDEN.

There is no falling off in the attendance at Volks. The management have provided well for their patrons this week, and have made a good selection from the variety talent of this city. Serio-comics, sketch artists, Irish vocalists, song-and-dance artists, darkey specialties, and everything necessary to make a good bill all find their place, and are heartily enjoyed by the audience. Della Turner, a beautiful serio-comic; Sheehan and McGlone, Irish comedians, in songs and dances; Hurley and Marr, in burnt cork, who have an act; the Whitneys, in a character change sketch, entitled *Rehearsal in the Parlor*; Master Rigney, a young jig dancer; Master Charley, a boy Fire King, who finds molten lead, red hot iron and a variety of other seemingly impossible things palatable; Belle Gabrielle and Julian Martinetti in selections on the Chrysalonicon, assisted by Albert Martinetti on the guitar; Dan Luke, Ethiopian and Irish comedian. The whole concluding with Julian Martinetti's serio-comic pantomime, *Jocko the Brazilian Ape*, presenting the entire company to great advantage.

HARRY MINER'S.

Scarcely a week passes by that Harry Miner's list of attractions is not increased instead of diminished, and his policy seems to have been, at all times, to engage only the best talent obtainable. His bill this week shows that he strictly adheres to his original intentions. The repertoire of novelties, acts and specialties for this week is very attractive, and includes Irving's Japanese Troupe, first appearance at this theatre; the prominent specialty artists, the Delanos; Miss Jennie Morgan, who has made a most favorable impression in this city, in the vocal line; Campbell and Burke in an Irish sketch; Harry Montague, a big card, in new songs and specialties; Harrington and Johnson, German sketch artists; Billy Carter, the popular banjoist; J. G. Hernandez in a budget of comicities. Reynolds and Walling have been retained, and introduce a new German sketch. Concluding the bill, we find a new comic sketch, entitled *Back from Sing Sing*, in which A. H. Sheldon and Wash Faver appear to advantage. The remainder of the cast is filled by members of the company. The benefit of Moore, Leonard and Weeks occurs this afternoon and evening (Thursday).

THE LONDON.

The complete change of bill which Manager Donaldson makes each week, proves suc-

cessful and profitable. A glance over the list of new people, will show that he is not in the least intimidated by his rivals. We find the house crowded, as, in fact, it always is, and the show moves along smoothly, act after act following each other in rapid succession in the well arranged programme. Emerson, Clark and Daly, now in the third week of their engagement, head the bill with their specialty written by J. T. Kelly, and entitled *When Us Four Coons is Wed*. First appearance of Mackin and Griffin in Ireland vs. Germany; first appearance this season of Lillie Hall, an attractive vocalist; Clara Moore in pathetic and descriptive songs; first appearance of Bryant and Williams in their original specialty, entitled *Our Boys*; or, *Eleven Years Old To-day*; the male impersonator, par excellence, Blanche Selwyn, first time on the stage in female attire, in songs and imitations of well-known actresses; Ben Gilfoil, the Black Prince, in songs, etc.; Viola Clifton, change artist, and the master negro comedian, Harry Woodson, portraying the fun-loving negro of the South. A sketch entitled *Rehearsal* concludes the entertainment.

Variety Notes.

Zoe Gayton has joined the Mme. Rents party.

T. W. Moore's benefit at Harry Miner's Theatre to-day (Feb. 27), afternoon and evening.

Postelle and Armstrong have been enjoined from using the title "Chips" as the name of one of their sketches, by Harry Hagood, the owner of the extravaganza of that name.

Capt. George T. Shaw of the Volks Garden selects the attractions at that house, and it may be said that his experience, judgment, and capacity are shown weekly in the admirable bills presented.

The New York Star, quoting from THE MIRROR, says: Grimaldi Zeltner bids fair to become the legitimate successor of G. L. Fox. Though yet a young man he has seen service with P. T. Barnum, G. L. Fox, and Toay Denier.

OUT OF TOWN VARIETY.

BROOKLYN.

VOLKS.—The rapid growth of this theatre is somewhat astonishing. A little over a year ago it occupied but the ground floor of its present site, and the nominal sum of ten cents charged as admission. Under Manager Gooding the business has steadily increased, and the enterprising proprietors, Hyde & Behman, determined to enlarge the theatre and make all necessary improvements. They have succeeded in their efforts, inasmuch as their theatre now compares favorably with any other in Brooklyn. They also raised the price of admission, without in the least offending the patrons, as is evidenced by the crowded houses nightly. Last week Prof. H. M. Parker with his wonderful dog circus; Messrs. Ward and Wells, song-and-dance artists; the Devere Brothers in their Dutch specialty; Kearney and Powers, song-and-dance artists; The Four Aces, Lester, Allen, Tierney and Cronin, who elicited roars of laughter; Kelly and Ryan in their Irish specialties; Louise Montague, who is announced as the "Venus Aphrodite of Song"; the Herberts, acrobats, and Alice Somers, clog-dancer, were the principal performers. The baroque ride-mat between the Skidmore and Mulligan Guards was well rendered, the military steps of the Skidmores being in striking contrast to that of the loose-jointed and irregular step of the Mulligans. This week an extra large bill is offered to the public, in which many prominent artists will appear. Among them are Sam Devere, the well-known comedian and banjoist; John Hart, Ethiopian comedian, who will be assisted by A. C. Moreland; The Fieldings, Irish character artists; Flora Moore, Harry Bennett, Manchester and Jennings, Mollie Wilson, serio-comic vocalist; Turner and Geyer, Retlaw and Alton, Prof. James Bensley, and Hannah Birch. The popular favorites, Billy Barry, Hugh Fay, Alice Somers, and A. C. Moreland, are announced to take part in a new and laughable afterpiece.

OLYMPIC.—Among the attractions offered here were: Joe and Annie Burgess in their original sketch, *Trouble in the Family*; Josie Howard, Irish and American ballads; the Perry Brothers, song-and-dance artists; Fred. Roberts, topical songs; Snow Brothers, acrobats; Viola Clifton, vocalist; Sanford and Wilson in their banjo and violin duets; Robert Nickle, prestidigitateur; Maude Morrissey, serio-comic vocalist; the Loretis; John Morris, who makes several changes of costume and character in full view of the audience; Tommy Morrissey, jig-dancer; Fryer's performing dogs, and Mlle. Zoe Zeorette and Mons. Searle in mid-air flights. This week another good bill is offered, and the following artists will appear: Johnson and Bruno in a production written by E. D. Gooding, entitled, *The Darkies of the Nile*; Lillie Ellis, serio-comic vocalist, who, it is announced, will change her costume at every performance during the week; Miranda Sisters, gymnasts; Carrie Lavarie, vocalist, who will appear in an original specialty entitled, *The Amazon Queen*; Pickert and Hayle, clog-dancers; Howard and Thompson in their Hebrew dialect specialties; second week of Sanford and Wilson; Dan Nash in his Irish specialties; Smith and Byrne, who play upon twenty different musical instruments; Mabel Gray and Billy Maloney in a sparring match; Francis and Wilcot, gymnasts, and Fred. Carroll, banjo soloist and comedian.

CHICAGO.

Hamlin's Theatre is the most popular place of amusement in the city, among devotees of the fragrant weed. "Smoke if you will" has "caught the boys" and holds them enthralled. Moreover, a good show may be reckoned on at this house. The principal people during the week have been Watson and Ellis, the clever Dutch team; Mrs. R. A. Brennan and Capt. George Liable; Tommy Turner and Lulu Francis, and W. J. Thompson in the drama, *Leopold*, in which he has been nicely supported by the neat little actress, Isabelle Florence, better known as Flora Baker. Monday will be produced H. M. Markham's adaptation from the German, *Our Innocent Pastor*, with the author in the title role. The piece is taken from the same source as Mr. Shannon's *Champagne and Oysters*. In the olio, the new faces are Bryant and Hoey and Fred. Rob-

erts, Guy Linton and Lucy Adams; Watson and Ellis, and Liable and Brennan remain. March 3, Dominick Murray opens at this house.

Josh. Hart's variety combination have played to a very large business at the Academy of Music. The show, however, notably Kate Castleton, the most artistic and refined serio-comic singer on the variety stage, and who caused those old timers, Jennie Engel and Helena Smith, to appear to very decided disadvantage. Frank Bush was, of course, accorded a hearty welcome, which he fully merited. Nearly all the rest of the party have long since outlived their popularity. The company remain next week, when Pat Rooney, Harry Kernell and Kitty O'Neil will be added thereto.

The pretty Metropolitan Theatre has rapidly advanced to the front, and now, under the energetic management of that good fellow, John R. Allen, it will hold its own with any theatre in the city. Lina Tottenborn, the German dialect soubrette, has appeared during the week in her play of *Tina*, which is not calculated to show off Miss Tottenborn's superior talents to the very best advantage. The lady is a capital actress and fair vocalist, and has the English vernacular down fine, to use a vulgarism. Mose W. Flake, the veteran comedian, scored the hit of the piece as Schwab, a reporter. Harry and Fannie Wood also appear to advantage in congenial parts. The play is preceded by a not brilliant olio. James Hearne, "dixie" Irish specialty performer, should be "bounced." His appearance is the nightly signal for about one-third of the male portion of the audience to go down stairs and "chill." Joe Walker's barmaid. Monday John T. Hinds in Frank J. Jervis' new Irish drama, *The Walls of Clarah*, which will receive its first production on any stage. I hope to chronicle its success in my next letter.

BUFFALO.

SHELBY'S ADELPHI.—The attendance last week was good. Fred. Wren proved a good card. This week Manager Shelby has secured Fred. A. Plaisted, the celebrated can-can man, who appeared to a large audience in illustrations of the different styles of rowing of celebrities of the present day. His "take-off" of an English cockney's first attempt at rowing was very laughable, and his swinging of Indian clubs was remarkable. Kate McDowell, Turner and Mass, Bonnie Bunnells, D'Alor Sisters, Signor Naomi, Alice Smith, Daisy Remington, together with Alfred McDowell, Frank Wright, Leslie Howard, and Ray Eveleth, make up the bill for the week. For the coming week, Delahanty and Hengler, Sheehan and Jones, Fred. Levantine, Polly Daly, Tom Hodge, Winetta Craven, and the Murrys are engaged.

PITTSBURGH.

WILLIAMS' ACADEMY OF MUSIC.—Opening to-night, 24th. Delahanty and Hengler's combination continuing from last week; Maria Whittingham, Jesse Boyd, Master Newman, Seaman and Somers, and Edward Neery.

TRIMBLE'S VARIETY.—Closed; the house will likely be remodelled for a reopening.

NOTES.—The Elks benefit, 26th, was a financial success. The members of Harry's Minstrels and Manager Williams' company contributed their services. Manager Elker donated the use of the Opera House.

ST. LOUIS.

COMIQUE.—Josh Hart Combination closed a successful engagement on 16th; Chicago, 17th, two weeks. Mr. Mitchell, with his new specialty troupe, composed of Dave Bully, W. H. Rice, Huber and Allen, Kitty Alyssa, Davenport Brothers, Parker Sisters, Doty and Malcolm, St. Felix Troupe, Lenton Brothers followed 18th. The faces are for the most part new, and the show good.

NOTE.—The Olympic troupe, now supporting Fanny Davenport, will, at the end of her tour, support Lawrence Barrett one week, returning to St. Louis in March.

LOUISVILLE.

NOVELTY THEATRE.—Feb. 24.—Arrivals: Juliette Nault, Billy Noonan, Alice Seaman, Love Sisters, Kitty and Ella, and Della Postelle.

METROPOLITAN.—Feb. 24.—Arrivals: The Characts, Tania and George, Welsh and Starnia, Josie Welsh, W. H. Langdon and drama, *Wrestling Joe*; or, *Life at the Mines*.

WOODLAND GARDEN.—Feb. 23.—Arrivals: Kent Sisters, Fannie and Nannie, Lillie De Leon, Alice Gilmore, John R. Lane, Conrad Fredericks, Gloss Brothers, Johnny Max, and Charles Gallagher.

NOTE.—James Scrapper, owing to rheumatic affliction, has abandoned the stage and gone to work in this city at his old business of printing.

UTICA.

VAUDEVILLE.—Nellie Clark, female club-swinging; John Wright, Irish comedian; Minnie Wright, serio-comic vocalist, and Sage Richardson, character artist. New faces this week: Della Wallace, song-and-dance; George Quinn, comedian; John A. Toole, character artist. Departures: Geo. S. Garland and Cherrie Chapman, to Rochester. Large "biz."

NATIONAL.—Opened 24th with Minnie Dawitt, in songs; Lotta Wentworth, song-and-dance; Masters Jess and Wade, song-and-dance; Charles Phillips in musical act; Lew Spencer, old-man specialties; John Phillips, negro delineator.

NEWARK.

THEATRE COMIQUE.—Murphy and Morton, Barlow Brothers, Jennie Lindley and Dick Rowe. Drama by J. Stansel, *The Shop-Girls of Newark*. Also, H. M. S. Canal Boat.

WALDMAN'S.—Variety company, and The Corsican Brothers by stock company. This house is doing a good business.

MISCELLANEOUS.

WASHINGTON, D. C.—At the Comique the departures were as follows: Josephine Shanley to Baltimore; Harris and Wood to Philadelphia. Announcements: May Hamilton in drama, Fanny V. Reynolds, Joe Hammond and Ada Clifton. Attendance very good.

PROVIDENCE, R. I.—Theatre Comique.—Neil Burgess is announced for this week with his funny piece, called *Vim*. Neil is just immense, and everybody likes him. Other new comers are: Miss Allie Drayton, May and Nash, Nellie Brooks, and Walter Brothers.

A new biographical work entitled *Paris Artists*, comprising the entire French stage, has just issued its first number. Godeffroy d'Herpant, the clever editor, has commenced his work by giving interesting biographical sketches of the artists of the Comique Francaise.

THE NEW YORK MIRROR.

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ERNEST HARVIER, - Editor and Proprietor.

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NEW YORK, MARCH 1, 1879.

Amusements.

WALLACE'S THEATRE—Spellbound.
BOWERY THEATRE—Joseph Proctor.
LYCEUM THEATRE—Hamlet.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—The Sorcerer.
PARK THEATRE—Engaged.
FIFTH AVENUE THEATRE—H. M. S. Pinafore.
NIBLO'S GARDEN THEATRE—Katie Putnam.
GRAND OPERA HOUSE—Von Starnitz.
GLOBE THEATRE—Closed.
TORY PASTOR'S THEATRE—T. P. S. Pinafore.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

Fanny Davenport.

Miss DAVENPORT closed an engagement a day or two ago to appear in Pique, at the Grand Opera House in this city, during the month of April. The terms of the agreement call for a fine company in support. The return of Miss DAVENPORT will prove very grateful, we think, to a large class of amusement seekers, for Miss DAVENPORT, unlike most actresses coming to New York for stellar honors, bases her claim to favorable recognition on her work already done in stock companies here.

In most respects, FANNY DAVENPORT is the best general actress on our stage just now; a woman of surprising diligence, and an actress of striking merit, she brings also to the stage a vast amount of versatility. She plays Nancy Sykes, Lady Gay Spanker, Rosalind, Mabel Renfrew and Olivia equally well. She is as much at home in melodrama, farce, comedy or burlesque, as she is in society plays, and plays Jenny Leather-lungs with as much skill as she devoted to the blind Roman matron, Volumnia. Her physical attractions have stood her in good stead in very many parts, of course, but yet many actresses, equally gifted, have failed utterly to make any lasting impression.

Miss DAVENPORT graduated from a stock company. She did not become a star until she had advanced, step by step, in the business. Triumph gained by such means is of enduring value to every one concerned in the stage. Miss DAVENPORT inherits a name distinguished in American stage annals, and made her first success at a time when she surpassed all her rivals in the same field.

There are many theatre-goers who will welcome back to New York after her prosperous Western tour this popular actress, and be glad to renew acquaintance, under the excellent auspices of POOLE & DONNELLY'S theatre, with the dashing heroine of so many brilliant successes, and the most strikingly versatile player on the American boards to-day.

A State of Change.

Whatever may be thought of ANNA DICKINSON (and we venture to say it is not much) as an actress, her ability as a reasoner is not to be despised. Miss DICKINSON, in the course of conversation last week, being asked what she thought of the present position of dramatic journalism, used a phrase as crisp, as keen and as telling as any epigram which has escaped the vigilance of the New York daily press in a good many months. "Dramatic journalism in its present stage," said ANNA DICKINSON, "is 'ON THE LIMITS'."

One cannot question the fact that this phrase epitomizes all that can be said on the subject. Dramatic journalism is "on the limits," and Miss DICKINSON is to be credited not only with the utterance of a bright epigram, but also with the concise statement of a self-evident truth.

The condition of dramatic journalism is not independent of, but actually responsive to, the condition of the Stage, and its position, "on the limits," must be regarded, therefore, as merely accidental, ephemeral and unlikely to continue. The Stage itself is undergoing great change just now. It has no fixed aim or purpose; theatrical matters have been at a virtual standstill, and managers have been waiting for some change to arrive. It has come, it is true, in the form of a mere temporary "make-shift." Mr. DUFF produces H. M. S. Pinafore, and immediately every manager in town rushes forward to present it at his theatre. Other works of Gilbert's are done, and for the time the New York stage is handed over to comic opera, satires and burlesque comedies. When this craze dies out, as it must inevitably, the outlook would be no better for managers than it was before the appearance of the Pinafore mania. But in the mean-

while some of the managers have been casting about for some new line of attractions. Mr. WALLACE made a step in advance by the production of Mr. BOUCAULT'S Spellbound, on Monday night, and Mr. HARKINS is busy making ready Thro' the Dark. Messrs. POOLE & DONNELLY had already gone outside of their usual policy by the production of JOAQUIN MILLER'S Mexico, which, though proving a most unqualified failure, still indicated the desire of the managers of the Grand Opera House to get something new. Something, doubtless, will be found presently which will assure theatrical prospects for the balance of this season and for next year.

During this period of change, the position of dramatic journalism is, naturally enough, "on the limits." This, however, is merely temporary. Changes even more sweeping than those noted in stage affairs are going on in journalism, and they promise, it should be said, very good results. The first gain has already been established. It is the complete immunity of the profession from blackmailers, and the virtual suspension, at least so far as actors and managers are concerned, of the depredations of these adventurers. This has been done by frankly calling attention to the abuses which had grown up, and by showing what means were best for their suppression. A second gain has been a gradual elevation in the tone and system of this branch of newspapers. When this is brought to the notice of every lady and gentleman in the dramatic profession in America, the first step toward the amelioration of all condition of dramatic journalism will have been effected.

It is clear enough already that the profession has become restive under the spell and yoke of these avowed blackmailers and blackmailers; that the era of lying, vituperation and prejudice is about done. Those who have lived on it hitherto, perceive clearly enough now that a change is at hand, and that they must adapt themselves to it—a change which will take dramatic journalism off "the limits" by rehabilitating what is good, and squelching what is mercenary, ignorant or unfair.

A Word of Advice.

As will be seen from the letters published in another column, the ownership of the Dramatic News has become a subject of conjecture among a large class of correspondents. It will be remembered that Mr. BYRNE, the reputed owner of the paper, testified as follows:

"Mr. BYRNE, are you editor of the Dramatic News?"

"I am."

"Do you own it?"

"I do not."

"How did you know the article applied to you?"

"I am the only person writing for the Dramatic News who is 'on the limits.'"

It is clear enough that Some One must own the paper. The owners—whenever they may be—have a very strong claim on the gratitude and good-will of THE MIRROR. They have been advertising this paper with a vigor and persistence worthy of our best recognition, and have, in sundry little ways, been helping us along. To say that we deeply appreciate this kindness, is but a mild phrase of acknowledgment. In return for it we wish, in the sincerest manner possible, to give these same proprietors—whenever they may be—a word or two of friendly advice.

Let them dispense with the services of their present editor, BYRNE. Their paper is now probably well enough established to disregard any demands of petty economy and to justify the retention of some good and suitable person. A few dollars a week additional would make no material difference in the expenses, and might do much to strengthen the paper.

It might perhaps be thought presumptuous for us to express any preference as to his successor, but of course the proprietors—whenever they may be—appreciate that a change of some kind is now absolutely necessary.

If the present character, so to speak, of the paper is to be preserved, McKEE RANKIN and J. H. MEADE would fitly embody the ideas which the owners—whenever they may be—have in view. Being virtual editors now, mere change of name would be all that is necessary. RANKIN would, of course, preserve to the paper its high and austere moral tone as the opponent of immorality among actresses, and as the advocate of the strictest sort of business honesty among men.

The slightest digression from the paths of righteousness would call forth the indignant protest of RANKIN, and MEADE, too, might be relied upon to give a helping hand, till the Stage was thoroughly cleansed and disinfected. It is true that neither of the parties are, technically speaking, journalists, but, for that matter, neither is BYRNE.

If the tone and system of the paper is to be changed, of course some accredited newspaper man would be necessary. In any case, further tolerance of BYRNE would be fatal.

The question has been asked: "What would become of him should the proprietors—whenever they may be—appoint a new editor?" To this inquiry a satisfactory response is not easy. One thing, however, is certain; he could not leave New York. The "limits" of the county are pretty well defined, and to overstep them would bring him into an unequal conflict with the Sheriff.

This same besetting weakness pervades Some One's paper to-day, and is, indeed, the distinguishing characteristic of some of its best-known contributors. One valued writer issued, on a memorable occasion, a proclamation respecting the conduct of the late war, but fearing that his own name would bear no official character, he signed the document, "Abraham Lincoln, President of the United States." Another writer transferred from one camp to another, at a critical point in the nation's life, some valuable military documents, and appended the General's name to them, lest his transfer might appear, to some people, unceremonious and informal. The weakness does not extend simply to these writers, but also those engaged with them. One contributor has a habit of affixing his own name to plays and dramas written by other people and then cheekily offering them for sale. This habit led him on one occasion to substitute his own cognomen for that of OLIVER GOLDSMITH. That he is sincere in the matter is shown by the fact that he still thinks GOLDSMITH a plagiarist. Another co-worker in the guild went further still. Not satisfied with taking his employer's name; he sought to appropriate what might be presumed to be nearer, dearer and more personal to the employers than his name, and when expostulated with for what most people regard as the most shameless of wrongs, replied that the employer aforesaid would probably do the same wrong to him—if he got a chance.

This same "elasticity" affects even the commercial department, from which emanates, in the crabbed handwriting of the Society Editor, those unique bills which worry professionals so much. This man is so used to seeing names used by his superiors that he is wont to address bills to imaginary debtors to the establishment, and to call upon strangers to "please remit" amounts from \$1.25 upwards. Nor is this all. Not many weeks ago, a graduate of the establishment copied from a Georgia paper some humorous lines, and having, after the method of his superiors, affixed his own name as author, boldly offered them for sale to a New York daily. The very editor himself, if rumors are to be believed, has a weakness of the same sort. Report says that his imagination carried him even beyond "the limits" on one occasion, and that having written a feigned, fictitious and fraudulent confession of a poor prisoner in the Tombs, he glibly added the man's name to the document, which he sold for a consideration to the New York Herald. The deception being found out, report goes on to say, he was dismissed, and bears that paper, its editor and its contributors as deep ill-will as has been shown against THE MIRROR.

We would advise the proprietors of the Dramatic News—whenever they may be—to be guided by good judgment in their selection of an editor. They will need a man whose hands are clean and whose record is clear. He must not have been accused of blackmailing; he must not have been convicted of libel; he must be bound to his place of domicile by a tie that will give him more tether than the Sheriff's cord, and be actuated by a higher aim than villification of his employers' patrons.

Cyril Searle's Valentine.

Mr. Cyril Searle has been duplicating in the glorious climate of California some of his Eastern triumphs. Searle began at the California Theatre last week an engagement, supporting Rose Eyttinge. But Mr. Searle seems to have undertaken to carry his support to the extent of playing Mark Antony in conjunction with her Cleopatra. The following extracts indicate to what extent Mr. Searle has won the good-will of the theatre-goers of the Coast:

There was some doubt about the part of Antony. It was thought at first that unforeseen necessity had raised one of the scene-shifters to the place. Then the audience examined the bills and saw that it was a Mr. Cyril Searle, and the polite portion wondered where he had been picked up and what they had done to be so afflicted. The impolite portion were less reserved in manner. They grieved him. Added to a mental and physical incapacity for the part he betrayed a knowledge of dramatic requirements that would have been overtaxed in the part of Gallus. Antony is a great part; a grand and majestic one; a creation for the physique of a Bangs to represent, and the genius of a Booth to illuminate. Mr. Searle should not attempt the part. Should he attempt it there should be a law for the protection of Shakespeare and the public to prevent him.

Another writer playfully sent to Mr. Searle, on the 17th inst., a valentine to the following effect:

THE BAD ACTOR.

THE PUBLIC TO CYRIL SEARLE.
Take him up tenderly,
Lift him with care,
Chuck him head foremost
From the highest stair.
Cyril go back
To your home in the East;
There may be worse actors,
But none here at least.

A Celebrated Case will be given at the Grand Opera House, for one week, beginning March 17, by the J. W. Collier Company.

PERSONAL.

TREVILLE—Walter Treville plays Rudolph in The Black Crook at Niblo's.

OSBORNE—Rose Osborne goes to Australia with George D. Chaplin next season.

STEVENS—JOHN A. is drawing large houses at McVicker's Theatre, Chicago, in Unknown.

LEIGHTON—Louise Leighton has made the hit of the piece as Constance, in The Sorcerer, in Philadelphia.

GOODWIN—John Goodwin has gone out as business manager of the Bartley Campbell Pinafore company.

JACK—Sam T. Jack, the Oil City manager, is in town for three weeks, arranging John T. Raymond's dates.

MORRIS—Clara Morris says she will appear next season in historical plays only, notably, Antoinette and Lady Macbeth.

DICKINSON—Anna Dickinson read her new play, Aurelian, to her friends on Sunday, at the residence of D. G. Croly.

MACAULEY—A Messenger from Jarvis Section was played to \$912 in Holyoke, Mass., on Wednesday night of last week. Barney is doing well in that "Section."

LEONARD—Clarence R. Leonard played Faulkland at Mrs. Drew's benefit in Philadelphia, last Saturday, and received considerable applause. He has been travelling with the John T. Raymond combination.

MATHEWS—John Mathews, the actor, was seriously hurt by tripping up on the ice on the corner of Eighteenth street and Union Square on Sunday evening.

RAYMOND—John T. Raymond will do My Son during his engagement at the Grand Opera House, which begins next week. His Herr Weigel made a good impression in California.

FRAYNE—Frank Frayne is in town, closing for several good out-of-town engagements. Frayne's recent engagement at Niblo's was the best star engagement played there this season.

PINAFORE—Over the piano, in the residences of many conservative citizens of Philadelphia may be seen the legend: "Please refrain—refrain—oh, refrain!—from the refrains of Pinafore!"

BOUCAULT—Mr. Boucault's success in Boston in The Shaughraun has been most remarkable. There would seem to be scarcely any limit to the popularity of the great actor and dramatist.

EDMUNDS—Walter Edmunds, who has been playing in Nanette Labarre at the Globe, is entitled to a word of praise for his capital performance. He seems to be a young actor of more than ordinary promise.

NEAT—A very beautiful and very intelligent actress, who will reappear in this vicinity shortly, is credited with the saying, that a woman can never get away from her beauty or her advertising agent.

HILDBRETH—The ladies and gentlemen of Tony Denier's, while in Providence, R. I., presented Treasurer Hildreth with a gold watch. This was encore to Mr. Denier's presentation of a week previous.

POINIS—Mme. Poinis had a very serious fall on Monday morning, and could not play at Wallace's. Mrs. Boniface took her part, and as Stella Boniface is in a very serious state, Mabel Jordan will play her part.

GORDON—Marie Gordon occupied a box at the Broadway on the first night of The Sorcerer, and seemed to take a lively interest in the playing of Florence Wood, who, like Geraldine Maye, who was with her, is a graduate of That Lass o' Lowrie's company.

KENT—Julian Kent is alleged to have contracted to bring live bears with him to give tone to his play of Wild Bill at the Theatre Comique, St. Louis. As he only brought a bearskin, and wanted to stuff it with a live super, there was trouble, and the play came to an untimely end.

CAVENDISH—In all of her out-of-town engagements Jane Shore has been the feature of Ada Cavendish's repertoire. It has drawn the best houses. She objects to opening her engagement at the Broadway with it, however, preferring Rosalind or Beatrice. Miss Cavendish is playing at Col. Sinn's, Brooklyn, this week. Her engagement at the Broadway is for a month and a half.

OBJECTIONS—Aaron Appleton objects to the attitude of the Dramatic News towards his amateur, Paulding, after he had paid \$50 to secure its good-will. The editor of THE MIRROR objects to having received from his bank a check paid to Byrne, having more endorsements on the back than there were dollars in the amount. The autographs of the printer, the paper-maker, rag-man, etc., appeared thereon.

BARRON—R. M. Field, manager of the Museum, met Charles Barron while the latter was playing Jean Renaud at the Globe Theatre, Boston, and said to him: "Barron, we may need you for a special engagement at the Museum before the season is over." Barron replied: "If I was not good enough for your leading man, I would scarcely think myself fit to be your 'star.'" Mr. Field left. It is rumored that Barron succeeds Louis James as leading man at the Boston Theatre next season.

Edmon S. Conner, the old-time actor, is in Philadelphia, and, as March 23 will be the fiftieth anniversary of his first appearance at the Walnut Street Theatre, in that, his native city, there is some talk of tendering him a benefit at the Walnut in honor of the event.

Professional Doings.

Bob Miles of Cincinnati is in town this week.

W. S. Higgins takes out an H. M. S. Pinafore party.

The Sorcerer will be done at the Lyceum on the 10th.

R. S. Dingess will be general agent for W. W. Coup's show, next season.

Adah Richmond appears at the Boston Gaiety on Monday night.

Fred. Paulding (Dodge) is to play Shylock for his benefit at the Lyceum.

The Orrin Bros. left for Cuba last week, taking a circus company with them.

Frank Chanfrau begins a second engagement at the Bowery on Monday week.

Nellie Boyd has retired from the Henrietta Chanfrau combination and is now in town.

Al Lipman and Joseph Hogan are in the cast of Thro' the Dark, at the Fifth Avenue.

Russell S. Glover plays Ralph Rackstraw, at the Court Square Theatre, Brooklyn, in Pinafore.

Mother and Son drew only fairly when given at the Academy of Music, Brooklyn, last week.

The George F. Rowe company have disbanded and complain they haven't received their salaries.

Adele Belgarde made her professional debut as Romeo in Romeo and Juliet in Newark on the 28th.

In Wm. Henderson's traveling Pinafore, Murray Woods is the Deadeye and Richard C. White the Admiral.

Rice's Surprise Party opened at McVicker's, Chicago, on Monday night, in Robinson Crusoe to a good house.

Henrietta Chanfrau plays at the Novelty Theatre, Williamsburg, March 10, in C. W. Taylure's Parted.

Belle Howitt plays Stalacta in The Black Crook at Niblo's, W. H. Lytell, Greppo, and W. H. Collings, Von Puffengruntz.

W. C. Crosbie plays Marigan and George Metkiff Bebe, in La Cigale at the Globe Theatre on Monday with Dickie Lingard.

The marriage of J. F. Peters of Niblo's Garden to Miss Florence Foster, a daughter of the late Joseph Foster, is announced this week.

The Pinafore fever has attacked Cincinnati fiercely, every theatre in that city, except the Grand Opera House, doing it this week.

R. M. Field intends doing Gilbert's Engaged at the Boston Museum. Henry E. Abbey opens his theatre there with Lotta in La Cigale.

The suit of the Dramatic News against THE MIRROR comes up for trial in the Jefferson Market Police Court, at 4 P. M., on Saturday.

Clara Cole, accompanied by her mother, arrived in Chicago on Thursday. She will play an engagement at Hamlin's Theatre, in that city, shortly.

Geo. F. Leacock, leading man at McVicker's, Chicago, left Mr. McVicker in a lurch last week, by leaving without the least apparent cause.

Edward Coleman has been engaged to play Dick Deadeye in H. M. S. Pinafore at the Windsor next week. Percy Montague plays Ralph Rackstraw.

Rose Osborne takes Linda Dietz's place, in the Union Square company, which plays at the California Theatre March 3. Miss Dietz has been seriously ill.

Marie Williams and Kate Everleigh were robbed each of a gold watch in Boston last week. A thief entered their rooms while they were playing at the Globe Theatre.

Rice's Extravaganza Company will open at the Globe Theatre March 3 in H. M. S. Pinafore. It includes Lizzie Webster, Venie Clancy, George, Fortesque and Harry Hunter.

Mrs. E. L. Davenport will be the recipient of a benefit at the Walnut Street Theatre, Philadelphia, on Thursday afternoon, March 6, at which Fanny Davenport, Charles B. Thorne, Jr., and numerous other artists will appear.

Randolph Murray, a Western leading man of good record, is in the city. He plays Romeo to an English lady novice's Juliet in Jersey City, Monday night. J. Leslie Gossin plays Mercutio.

On account of the indisposition of Rose Eyttinge, Antony and Cleopatra was not played at the California Theatre, San Francisco. The Lady of Lyons was substituted, with Mary L. Young as Pauline and Cyril Searle as Claude.

The audience which assembled at the Globe Theatre on Saturday afternoon to witness Nannette Labarre was dismissed after the second act in consequence of non-payment of salaries to the company and their refusal to continue. The house was, however, open in the evening, the company playing on the commonwealth principle. The house has since been closed. Dickey Lingard is to appear at the Globe on the 3d in La Cigale.

The cast in W. S. Higgins' Pinafore party is as follows: Josephine, Kate Goodall; Little Buttercup, Louise Carmen; Ralph, M. DeCastro; Hebe, Louise Temple; Admiral, Scott Davis; Captain Corcoran, Julian Francesca; Dick Deadeye, Louis Parker, and Boatwain, R. Roberts. They play in Jersey city on Monday.

Who is Some One?

The publication in THE MIRROR of last week of a few lines from the testimony of C. A. Byrne, respecting the ownership of the Dramatic News, seems to have inspired a number of correspondents with an acute desire to utilize the theme for discussion. We give space below to a few of the letters we have received. We believe that the real ownership of any newspaper is as fit a subject for discussion as would be the antecedents of an official or the record of a legislator. Most people have presumed, hitherto, that C. A. Byrne owned the Dramatic News. Seeing that he does not, there is a natural curiosity to know who does. These letters may tend to make the matter clear. It is to that end that they are published.

NOT A BAD GUESS.

NEW YORK, Feb. 10, 1879.

TO THE EDITOR OF THE MIRROR:

Seeing from THE MIRROR, last week, that Mr. Byrne does not own the Dramatic News, I began asking myself, Who does? It seems to be that the happy man is Augustin Daly, whose judgment to the amount of some \$2,400 or \$2,500 for libel has never been satisfied. If, as I understand, Byrne has been working only to pay off this obligation, and then retire, Mr. Daly's claim is clear. He must be the Some One you refer to.

J. M. R.

A DRAMATIST'S VIEWS.

UNION SQUARE HOTEL.

TO THE MIRROR:

I have heard some discussion on the "Square" as to the ownership of Some One's paper, the Dramatic News. Permit me to say that Mr. A. M. Palmer said in my hearing that he did not own it. From my knowledge of Mr. Palmer and my own experience in relying on his statements, I think it only reasonable to conclude that he is the Some One you are seeking.

AN AMERICAN DRAMATIST.

LOUISVILLE, KY., Feb. 23, 1879.

ERNEST HARVEY, EDITOR MIRROR:

The Evening Post of this city published in a late number an announcement to the effect that W. Lawrence Allen, manager of the Opera House here, had started the Dramatic News. The refutation of the slander was published in the same column, and was couched in these choice words:

"If he said he ever wrote a line for MY paper—he lied. If he said he ever gave a cent to start this paper—he lied."

It is evident from this that either the editor lies, or Mr. Allen did help to start Some One's paper. Very respectfully,

P. DEBONN.

RATHER MORE SERIOUS.

NEW YORK, Feb. 22, 1879.

EDITOR NEW YORK MIRROR:

DEAR SIR—I have seen a letter of Mr. Josh Hart's, wherein he discharges from his employ, as editor of the Dramatic News, Mr. Byrne. The letter was written on common note paper; the entire communication appeared on the first page, and was to the effect that Hart, "for reasons," wished to dispense with the services of Byrne. The letter had been thrown away, doubtless, by Mr. B., and was in a still crumpled condition when I saw it. It will be forthcoming when needed.

THINKS IT TAKES TWO.

NEW YORK CITY, Saturday.

I regard James H. Meade and Arthur McKee Rankin as the virtual owners of the Dramatic News. You have Mr. Byrne's testimony that he (Byrne) is not.

"Mr. Byrne, are you editor of the Dramatic News?"

"I am."

"Do you own it?"

"I do not."

"How did you know the article applied to you?"

"I am the only writer for the Dramatic News who is 'on the limits.'"

FROM A FACTIOUS CORRESPONDENT.

OSWEGO, N. Y.

I don't know who really owns the Dramatic News, but I know in whose interest it is run, to wit: that of THE MIRROR. Ask Jim—

"Jim knows."

"E knows."

W.

STRAY GUESSES—TEN OUT OF A POSSIBLE THOUSAND.

ROMY MAN.—James Gordon Bennett.

R. L.—Starr Morrissey.

VINDYX.—Joaquin Miller.

V. V. R.—It is Kate Castleton's.

D.—The Count Joannes.

P. V. HIRCOCK.—It is Unknown—possibly John A. Stevens.

INMAN.—It is the organ of the Association for the Suppression of the Stage.

RUDOLPH.—Agrees with V. V. R., above.

M. JACOBUS.—Undecided about the real ownership, but thinks Mr. A. R. Casauran is the Some One. Has heard it said that Mr. C. started it with the money he received from the U. S. Government as bounty.

A. N. H., Bridgeport Conn.—C. A. Byrne is doubtless the real owner. Found my belief on the following testimony:

"Mr. Byrne, are you editor of the Dramatic News?"

"I am."

"Do you own it?"

"I do not."

"How did you know the article applied to you?"

"I am the only writer for the Dramatic News who is 'on the limits.'"

"Spellbound."

The old melodrama of Pauline, founded on one of Alexandre Dumas' most thrilling romances, was seen in new shape at Wallack's on Monday night. Mr. Boucicault, whose deft hands have wrought so many triumphs for Wallack's stage, altered the old piece, making not a few striking, if inconsiderable, changes. Though the piece as now presented is better suited to the tastes of the theatre patrons than a revival of the old one would be, we very much doubt if it will engage more than passing thought or enlist any marked interest. The day for such plays as Pauline—on the stage of Wallack's, at least—has passed. The old school melodrama, in which the hero's magnanimity dominates the proceedings, has passed away. Even the stage of the Bowery, so long given over to this class of dramatic extravagance, has been turned to other uses. It knows them no more. The play of Pauline is one of the most pronounced of this order. It was a favorite at Barnum's in days past, and was played then with a vim and a frequency quite justified by its success. It contains the ordinary materials of melodrama. The villain of Pauline is of the most shameless and sanguinary type, and the heroine a most persecuted sort of maiden. The villain has two pals, the maiden has a friend, the friend of the maiden has a lovely and loving marriageable sister, whose brother is the proud hero of all the festivities.

The plot occurs, it may be remembered, partly in India and partly in France.

In his efforts to improve the piece and adapt it to the tastes of theatre-goers of the present day, Mr. Boucicault cannot be said to have succeeded very fully. He has made, it is true, some improvements, but the number is not large, nor are any of them important.

As it still stands Pauline is not an attractive play, and though there are one or two scenes of remarkable strength and sustained intensity, the impression left on the mind of the auditor is hardly favorable. The duel in the last act is a piece of remarkably striking stage effect, but it is not new as "business," and certainly not notable in the way of climax. The death of Beaupre conforms well enough to the demands of poetic justice, but it furnishes a rather gloomy ending to the piece, and it leaves the plot in a rather uncertain and unsatisfactory position.

The acting on Monday, thanks to constant and assiduous rehearsal, was well nigh perfect. Two notable changes were necessary in the cast at almost the last moment, but the entire smoothness of the performance betokened no haste or uncertainty. Mr. Wallack has in the Count De Beaupre a character not particularly well suited to him now. Still, he plays it with all the finish and a good deal of the vim that marked it on previous occasions, and kept it subdued throughout. The role of a highwayman in any drama making pretensions to coherence requires the best sort of judgment to make it acceptable. Mr. Wallack's best effect is to be found probably in the last act, where his duel scene is strongly marked and contains "business" so palpably appropriate as to be telling at once.

Miss Rose Coghlan was very evidently over-weighted with the role of Gabrielle. It is a part requiring depth of feeling and considerable strength, but Miss Coghlan brought to it no more than her own hard, unbending and assertive method, which is rigid where it should be plastic, stolid when it should be sympathetic, and monotonous when it should be varied. Once or twice she rose to the full appreciation of the situation, but the characterization was nowhere sustained. Miss Mabel Jordan made her first appearance at this theatre, playing Adele Moreland, the part for which Miss Boniface had been originally cast. It is but fair to say that she acquitted herself most satisfactorily. Miss Jordan needs but to overcome and forego her peculiar affectation of speech to become one of the most thoroughly pleasing actresses on the local stage. In this part she shows good taste and intelligence, and displays a good recognition of the possibilities and requirements. Mr. Harry Lee, who also makes his first appearance at Wallack's, made a favorable impression, and Joseph Holland (a brother of George and E. M.) was seen in the insignificant part of De Saqueville. Mrs. George Boniface played Mme. De La Roche at a few hours' notice, and played it with dignity, readiness, and ease. She should be seen oftener. Pearl Eyttinge was a rather listless Suzanne. The part is rather out of her line. Walter Eyttinge, Charles Rockwell, and C. E. Edwin completed the cast. Spellbound was beautifully mounted, the scene at the mountain-pass in India evoking very general applause.

"The Black Crook."

The full cast of the Black Crook at Niblo's will be as follows:

Rudolph.....Walter Treville
Herzog.....Frank Tannehill
Stalact.....Belle Howitt
Carline.....Marion Fiske
Dame Barbara.....Mrs. Harry Jordan
Puffengruntz.....W. H. Collings
Amina.....Annie Ward Tiffany
The Count.....H. S. Duffield
Greppo.....W. C. Crosbie

The Lorellis appear in the variety scene.

John E. Owens begins an engagement at the Bowery, on Monday night next, in Everybody's Friend.

There was "standing room only" at more than half the theatres in town last Saturday (Washington's Birthday). The managers are materially happy in consequence.

Appleton and His Amateur.

The melancholy performances of Frederick Paulding, amateur, are continued at the Lyceum this week, and are made yet more painfully grotesque by his appearance as Hamlet, a role which has troubled the brains of the gravest thinkers and baffled the best efforts of the greatest and most gifted actors of modern times. As if to add to the absurdity, the lad is announced to play Claude Melnotte on Saturday afternoon.

A correspondent writing to THE MIRROR, deprecates the attitude we take toward this amateur, this Paulding, and urges in defense of the lad's playing that it is a sincere effort, and as such entitled to some indulgence. He adds: "Your paper is certainly fair-minded enough not to condemn the first effort of this young man."

This correspondent evidently misconceives the position of this paper. We have no hostility to this Paulding, or to any one (however insignificant) who tries sincerely to do any worthy or fitting thing on the stage.

But we have an unconquerable hatred of anything which permits a wrong to be done to half a hundred professionals without possibility of redress, and which is carried on merely to gratify the whim of a single person, throwing the entire burden of the discredit on the stage.

Scores of performances no worse than Mr. Paulding's are given annually in this city by amateurs, but they do not conflict with professionals.

The wrong this Paulding amateur does is this: He gives an exhibition in itself quite valueless. He charges for it. He engages competent actors and actresses to surround him, and he brings standard plays into ridicule by his bad acting. It is clear enough that this Paulding can draw no money to the Lyceum, legitimately. But he can—and, we are given to understand, does—by vending seats in packages to private individuals, under implication that the representation is for a charitable purpose, attain to respectable receipts. And the stage is thus held responsible for all this fraud and harlequinade.

A tyro at the art of printing, who would publish an unsightly, incomplete and incorrect version of a standard book, would be very rightly pronounced a fool. But a tyro at the infinitely more difficult art of acting seems privileged to masquerade before the public, and charge, too, for the inflection. With dozens of good actors disengaged, the profession is asked to accept, as a member, a lad, who, in time, might make a good super. As the clever Frenchman who is dramatic critic of the Courier Des Etats-Unis, says: "He is phenomenal in assurance and incapacity only."

Of course, his midget manager, Mr. Aaron Appleton, can see no cause for dissent. Of course, the harpies and parasites of the press are accessories to the deception. Fifty dollars was paid to the most persistent of them all, and others took their allotted share. But all such praise cannot hide the fact that every time this Paulding, or any similar amateur, appears on the stage, a wrong is done.

When Paulding's brief season at the Lyceum closes, on Saturday week, we will probably have heard the last of this Thespian aspirant. He will recognize then that it is only those who have told him the truth, who have done him a service, and that that flattery which is paid for is valueless indeed. THE MIRROR'S opposition is not to this young man simply, but to any one and every one, who, under guise of subserving its interests brings ridicule upon the stage, by wronging its members, and defrauding the public on whom they and their managers depend.

"Appleton and His Amateur."

LOTUS CLUB, February 25, 1879.

TO THE EDITOR OF THE MIRROR:

MY DEAR SIR:—An article in your last issue commences as follows: "Mr. Aaron Appleton, at one time advance-agent for Fanny Davenport, but more recently an usher at the Fifth Avenue Theatre, is this week presenting an amateur at the Lyceum." I must ask you to make a prompt correction of this misstatement. Mr. Appleton was never an usher at the Fifth Avenue Theatre. His position, first as treasurer and then as secretary, was clearly stated upon the house programme during his connection with that establishment; and I am glad to bear witness to his admirable discharge of his duties.

Permit me to add, that you are violating one of the principles upon which THE MIRROR is offered to the public, by this sneer at an advance-agent. There could be no better training for a theatrical manager than the management of a popular star; and Mr. Appleton has had several years of very successful experience. I hope you will correct the slip of your editorial pen, and beg to remain,

Yours truly, STEPHEN FISKE.

Ada Cavendish in Chicago.

(Chicago Saturday Evening Herald.)

Last Sunday evening just as Miss Cavendish had been handed into her coupe to return home from an evening call, the horse took fright and started to run, tearing off the coupe door against the stone foot block. The gentleman escorting her, catching at the lines (the driver sat stupidly on the box), succeeded in seizing the shaft and was jerked from his feet, but in the space of half a block regained his feet, caught the bits and stopped the horse, thereby gallantly preventing what might have been a serious accident. Had such a thing happened to Clara Morris or the "Countess" Modjeska, it would have been known throughout Christendom the next morning.

THE TROUBADOUR TROUPE.

Personnel of the Organization.

Mr. Nate Salisbury, the originator of the company and author of The Brook, was born in Fairport, Ill., in 1848. He was left an orphan at an early age, and has, all his life, been compelled to fight his way. He served four years in the Union Army, and was wounded three times. For some time he lived in Mexico, but returned to this country and entered into business. The dull methods of prosaic business life did not suit him, and he soon sought the stage. His career at the Boston Museum is well known. Some three years ago he organized the Troubadours in the West and has taken them completely around the world, everywhere meeting with the same success enjoyed the present season.

NELLIE M'HENRY.

Miss McHenry is a native of London, where she first saw the light on May 29, 1856. Her father brought her to this country when she was but 4 years of age. He settled in St. Louis, where he entered into business, but disasters came, he lost his property and finally died, leaving his children penniless. Little Nellie, anxious to contribute her mite to aid her mother, and having a decided taste for the stage, accepted an engagement at De Bar's Opera House in 1870. By the kindness of Lawrence Barrett, she was given a speaking part, and soon made her mark as an artist. She next played in Cincinnati, and then in Chicago, where, while engaged at Hooley's Theatre, she was selected by Mr. Salisbury as a member of his company.

MELBENE DINGROD.

This lady is of mixed parentage, being of French-German extraction, born in New York in 1853. Developing, at an unusual early age, wonderful musical capabilities, her parents decided that she should have the advantages of a European education, and, when but eight years of age, began her lessons under Professor Smith, the best master in Vienna. After studying for a year she sang before the old King of Bavaria, and that musical virtuoso paid many compliments to the "little American girl." For five years following she continued studying, appearing frequently with great success in Vienna, Munich, and Paris. Returning to America in 1867, she concertized for two years with Anna Mehlig and Wehli, the great pianists. Anxious to still further perfect her vocal abilities, she returned to Munich, and after eighteen months' tuition, under the Baroness H. Mangestel, made her debut as Rose in the Hermit's Bell, and established her position on the operatic stage. The sickness of her father necessitated her return home, and she lived for several years in retirement. But the ruling passion induced her to return to the stage, and joining Daly's Fifth Avenue company, she astonished those who knew her, by proving that in addition to her musical gifts, she possessed rare abilities as an actress. Her voice is a rich mezzo-soprano of great power and register, fully three octaves, from D to D. She plays the piano, guitar and zither admirably, and speaks French, German, Italian and Spanish. She is an acquisition to the company such as could not readily be replaced.

JOHN GOURLAY.

This gentleman, who is one of the original Troubadours, was born in Scotland in 1853, and he first appeared on the stage at the age of six. His father, who was a well-known Scottish character actor, took young Gourlay with him when on an extended tour to Australia, India, China and Japan, and he afterwards came to America with the Julia Matthews' company. His mother was the well-known actress, Louise Ryder. Mr. John Webster is also a Scotchman, having been born in Montrose, Scotland, in 1844. When a youth he was apprenticed to a printer, but conceived a fondness for the stage, and in 1865 appeared at the Boston Howard Athenaeum. From here he went through the South and West, and joined the Troubadours in Chicago.

FRANK MAEDER.

Mr. Maeder is a Bostonian, and comes of a distinguished professional family. He is the son of J. Gaspard Maeder and Clara Fisher Maeder. On the removal of the family to New York, Frank became chief chorister in the Trinity Church choir, but after ten years' study he gave up music and went into business. Ten years' experience as a banker and broker, ending with the disastrous Black Friday, left the young man no alternative but to resume as a profession what had been a pastime, and his experience and ability as a composer, adapter and conductor were recognized by Mr. Salisbury, who gave him the musical direction of the Troubadours.

The Missouri Court of Appeals on Feb. 18, in the case of Mrs. Harriet De Bar against John G. Priest, trustee of Mary O. Jones, affirmed the validity of the power of attorney, executed by Mrs. De Bar jointly with her late husband, empowering the attorney in fact to relinquish her right of dower in her husband's estate. Besides being the attorney in fact of Mr. De Bar, Mr. Priest was the executor of Mrs. De Bar's estate under the will. A protracted contest in the Probate Court resulted in the validity of the document being sustained. To test the matter a suit was next brought against Mr. Priest in the Circuit Court, where it was also adjudged valid. The Court of Appeals has now endorsed the ruling of the Circuit Court.

Mons. D'Omer, a variety performer, died in Pittsburg, Pa., 15th, of consumption.

In Re John A. Stevens.

As we go to press we receive from John A. Stevens a letter dated, "Sherman House, Chicago, Feb. 13," wherein he replies, categorically, to a series of statements published by one C. A. Byrne in the Dramatic News. They appeared some days after Stevens had left New York, and he was therefore unable to obtain any redress. We regret that the lateness of the hour prevents us from printing Mr. Stevens' ringing letter in full. The substance of the communication is, however, as follows:

No. 1. I am accused of jumping from New York. [The truth is simply this: I was under contract to appear at Haverly's Theatre, Sunday, Feb. 10. It was understood between Manager Murtha and myself that Friday evening should close my engagement, I purposing to take the midnight train west. Thursday evening I received information that the train "laid over" at Pittsburg six hours, and would not get me in Chicago in time. I was placed in the dilemma of either closing the Globe, New York, or Haverly's, Chicago. I at once decided on the former, as Manager Haverly is an old friend of mine and has contributed much to my success. In regard to the rest of this infamous slander I will nominate the lies as they come.]

No. 2. He asserts that I had been arrested and placed under \$1,000 bail. I HAVE NEVER BEEN ARRESTED, nor have I ever had a legal document served on me, and I defy anyone to find the said arrest recorded. The facts of the case are: Hearing that he contemplated something of the kind I visited Messrs. Howe & Hummel, his attorneys. I saw the latter gentleman and was prepared to furnish bond, taking an acceptable party with me. I found Mr. Hummel not prepared to arrest. In fact, I think he was rather ashamed of the miserable part this so-called editor had given him to perform. For three weeks I walked around New York, to be found at any time.

No. 3. He says I visited Howe & Hummel and offered to testify in his behalf against Mr. Harvier. I did nothing of the kind.

No. 4. He asserts I owe my company money. (This is out of the whole cloth.) Not a cent do I owe any member of my organization.

Mr. Stevens' postscript concludes: "This is my third engagement here within a year, and my business here is \$1,300 better than last time. This is the nightmare that haunts the 'Noose.'"

The Terre Haute Verdict.

Well, we didn't like it. Nor is it probable that the audience, which was a large one, liked it either. In the first place it was not well acted. Miss Davenport has an extensive reputation, but she certainly never made it in this part. We don't like the character of Rosalind anyway, and we don't in any way like her presentation of the role. It lacks what the French call "thrill." She fell in love with Orlando without rhyme or reason in either language or situation. But for this Mr. William Shakespeare, peace to his ashes, is more responsible than Miss Davenport. The meeting at and living in the forest of Arden, as the characters in this play met and lived, is one of the most incongruous jumbles of incomprehensibility on the stage, begging the pardon of the distinguished author. It is stilted, unnatural and improbable. No woman ever yet manifested affection for a man as Miss Davenport did for Orlando, in that impossible forest life, where the lover hangs up his proclamations on trees instead of double looking them in his bosom, and where the same lover does not recognize his inamorata, though she is in no way disguised about the face, and, though in what is called a man's costume, was so plainly a woman in flimsy disguise that any policeman would have arrested her on sight the darkest night.

Pinafore at Albany.

(Our Own Correspondent.)

The opening night's performance was marred by one of the violins in the orchestra (not a local player) getting beastly drunk and persisting in playing out of tune through the entire piece. For a while the ship's crew was demoralized, and the audience was wild. Capt. Corcoran shook "the cat" savagely, and used a "great big D—." The Admiral sought "the seclusion the cabin grants," and the Boatswain ground out savagely, "He is a Dutchman!" The offending fiddler was removed on the toe of Sam Fort's boot.

The Willow Grove Dramatic Club will give the third parlor entertainment of the season, to-night (Thursday), when Castewill be presented with the following cast: Hon. George D'Alroy, Charles Reynolds; Capt. Hawtree, James E. Johnson; Eccles, Frank Roberts; Sam Gerridge, George Wallace; Dixon, A. M. Jones; The Marquis De St. Maur, Miss Susie Goodwin; Esther Eccles, Carrie Barton; Polly Eccles, Miss Ada Hayden.

Success from the First.

(From the Hotel Mail.)

The NEW YORK MIRROR has entered upon the eighth week of its publication, and is represented to have achieved success from the initial issue. As a reflex of dramatic events it is excellent, and the fact that its criticisms are always dignified and free from venom, and that it does not descend to petty personalities, is its best recommendation.

Mr. N. S. Wood on Monday evening called at the Lyceum Theatre, and asked to be admitted, but was refused by Appleton.

finest, but the warm reception given Miss Anderson was conclusive evidence of real artistic ability on the part of this lovely woman, and the popularity she has attained in her chosen profession. Romeo and Juliet, Lady of Lyons and Ingomar, were presented. Miss Anderson was the recipient of a beautiful basket of flowers from the Mary Anderson Dramatic Club of this city. The Lilliputian Opera Company opened 24th for three nights and two matinees in Toodles; followed 27th by the Saville Comic Opera Company in Pinafore for three nights and matinees.

CORINTHIAN HALL.—A company under the management of Ford & Zimmerman, and represented as hailing from the Broad Street Theatre, Philadelphia, did Pinafore 21st and 22d, to a great many empty seats and a small audience. Their rendition of the opera was in some points very good; indeed, they present some really good dramatic talent, although as vocalists, with the exception of two or three, they fall very short. Still, the entertainment was very enjoyable, and deserved better patronage.

Albany.

LELAND.—Saville's Pinafore landed here for a week's anchorage, 17th, manned by a good crew. Albany was ripe for their proper reception. The local press had been crowding their columns with vile "hardly-ever" jokes, and everybody and his cat, etc., went to see the Admiral and his admiring relations. The best performance, singing and acting both being considered, was the Buttercup of Mrs. Barry, which was every way enjoyable and perfect. Mr. Bell's Sir Joseph was also good, although his make-up was poor, his face being all red and white in spots like a checker-board. Mr. Benitz made a capital Dick Deadeye, his by-play being apropos and funny, but he sang very flat the whole week. Mr. Thompson was the Rackstraw and did fairly, and Mr. Cooper Corcoran. Ethel Lynton was so painfully at variance with the orchestra as to mar her otherwise good performance of Josephine—to musical ears at least. Miss Burton deserves a word of praise for her Hebe. The chorus was admirable. The houses were immense, and Business Manager DuBois was smiling and happy the whole week. Jarrett & Palmer opened 24th with Genevieve Ward in Jane Shore.

TWIDDLE HALL.—Strakosch Opera Company presented Mignon, with Cary in the title role, 22d, to small house.

MARTIN HALL.—Den Thompson, 21st and 22d, to large business.

Newark.

GRAND OPERA HOUSE.—Pinafore was given on 17th, 18th, and 19th to fair houses; Louise Leighton (Josephine) was especially well received, and is probably one of the best Josephines yet brought out. Frank Howard as Deadeye annoyed the actors and audience by a too intense impersonation of the character; rest of company only fair. Chorus good. On 22d, matinee and evening, Divorce was well played. Lillie Eldridge as Fanny, Geo. W. Farrand as Alfred. Good company. 28th and March 1, Mrs. Chantrel in Pinafore. Probably the disengaged portion of Wallack's company will appear at any early date in one of the old comedies at this house.

NEWARK OPERA HOUSE.—Maggie Mitchell played Lorie on the 18th to a small audience. 21st and 22d, B. Macaulay played Uncle Dan'l to fair house second evening. Romeo and Juliet on 24th. Adele Belgrade, a debutante, as Romeo. 28th and March 1, A Celebrated Case, under the auspices of A. M. Palmer.

Bridgeport.

Feb. 17 and 18 Girofio-Girofio and La Pericholone were produced here by the Ada Richmond Opera Troupe to light "biz." The weather being stormy, Feb. 20, Barney Macaulay as Uncle Dan'l in A Messenger from Jarvis Section gave an excellent entertainment, the cast being a strong one, W. Yerance played the part of Sandy Mitchell, instead of Mr. Lipman. He played the part in a most creditable manner. They return here soon. Feb. 21, Frank Mayo, with a well selected company, in Davy Crockett, to largest "biz" of the week. 26th and 27th, Pinafore.

Elmira.

OPERA HOUSE.—Sprague's Georgia Minstrels 18th to large audience. The show did not give general satisfaction. Pinafore was presented by Ford's company 20th to moderate business, and gave satisfaction. George F. Rowe and company 23d. Little Emily was presented at matinee, and Brass in the evening, to poor business. The play in the evening was cut somewhat, and the actors did not sustain their parts as well as they might have. The company disbanded here, cancelling all dates, and returned to New York the 23d. They report having lost \$700 last week. Mary Anderson as Juliet, 25th; Rice's Evangeline combination, 26th; New Orleans Minstrels, March 1; B. W. Macaulay in A Messenger from Jarvis Section, 14th and 15th; Miss Louise Pomeroy, 24th and 25th; Miss Davenport, 26th.

St. Louis.

DE BAR'S.—Joe Murphy begins his second week on the 17th, in his new play "Sham Rhue," by Fred Marsden, author of "Kerry Gow." He played last week "Kerry Gow," and "Mam Cre" to good houses. "Mam Cre" is too improbable in its plot to ever become as popular a play as "Kerry Gow." The new play will doubtless prove attractive. Following 24th, John A. Stevens and combination in "Unknown."

Trenton.

TAYLOR OPERA HOUSE.—On the 19th, Maggie Mitchell and her fine company appeared in Lorie to large house. The performance gave the best of satisfaction. Feb. 24, Collier's Celebrated Case company; 25th, Dupres Minstrels; March 1, Buffalo Bill Combination; 6th, Col. Ingersoll lectures; 6th, Mary Anderson in Romeo and Juliet.

Pittsburg.

OPERA HOUSE.—Haverly's Minstrels closed a week of immense business 22d. Feb. 24, the Williams in Struck Oil. March 3, Effie Ellsler. 10th, Devotion, a new play, written by a journalist of this city, will be produced. John Ellsler will assume the leading character, and a Miss Muhlenberg of this city will make her professional debut.

LIBRARY HALL.—The Loan Exhibition continues present week, March 13, the Gounod Club will produce the Bohemian Girl.

FIFTH AVENUE LYCEUM.—24th, a complimentary benefit will be tendered Arthur

Palmer, scenic artist at the Opera House. The play of Ingomar will be produced.

Washington.

NATIONAL THEATRE.—The Danites drew poorly last week, and the attendance was anything but remunerative. The second week of the Leonard Grover comedy season was about as successful as the first. The company is only fair. Feb. 24, Lispet is announced. Feb. 24, Barney Macaulay. Den Thompson follows.

Louisville.

MACAULEY'S THEATRE.—Closed. Pinafore is booked for March 3; Kate Claxton, 10th. **OPERA HOUSE.**—Modjeska and company played to good business the past week. Closed until Feb. 28, when Rev. T. DeWitt Talmage will lecture on Happy Homes. March 3, Charlotte Thompson for one week.

Miscellaneous.

SALEM, MASS.—Early in March, Boston Museum company, Tony Denier's Humpty Dumpty and Gilmore's Band.

MANCHESTER, N. H.—Maffitt and Tarr's burlesque company played Robinson Crusoe on the 22d, to a good house; they report business as good.

LYNN, MASS.—The only entertainment of note here this last week was Chas. H. Thayer's company in Baby on Feb. 22. As usual, Mr. Thayer's party gave good satisfaction.

WHEELING, W. VA.—At the Opera House the attractions this week have been: Jane Coombs, 21st, in London Assurance to a very poor house. Buffalo Bill 22nd and Saturday matinee to good business. Maggie Mitchell billed for 26th and 27th.

They show in Newburyport 24th, Biddeford 25th, Bath 26th, Rockland 27th, Augusta 28th and Bangor, March 1. Booked: Boston Museum, Pinafore company, March 3. Tony Denier's Humpty Dumpty Troupe 4th, and Gilmore's Band 6th.

ACRICK, N. Y.—**OPERA HOUSE:** New Orleans Minstrels Feb. 19, to good house; their performance was very poor. Mrs. G. Osborne Letchworth, a lady of considerable reputation as a reader, gives dramatic and humorous recitals Feb. 24. Lilliputian Opera company is billed for March 1.

ERIE, PA.—**PARK OPERA HOUSE:** E. E. Rice's Evangeline combination with Lizzie Webster as the feature, came to a crowded house and gave good satisfaction the 23d. Jane Coombs and dramatic company will appear in Hunchback 28th. Geo. Fawcett Rowe and company are booked for March 18.

PORTLAND, ME.—**CITY HALL:** Mrs. Scott-Siddons read before a full-sized audience on the 17th. Gilmore's Band appear in concert March 7. Theatre: Maffitt's burlesque troupe in Robinson Crusoe, Feb. 26 and 27. Lawrence Barrett, March 29. Genevieve Wood the first part of March. Music Hall: W. H. Howard's varieties, Feb. 24. Tony Denier's Humpty Dumpty party, Feb. 28 and March 1.

UTICA, N. Y.—**OPERA HOUSE:** Owing to the serious illness of Adelaide Phillips the concert announced for Feb. 21, is postponed until after Lent, it being the finale of the Utica Mechanics' Association Lecture Course. The Lingards are booked, but no dates fixed. Manager Fort of Pinafore could not get sharing rates with agent Abercrombie, and so gave us the go-by. First-class troupes can always secure good rates with John, but amateurs need not apply.

BUFFALO, N. Y.—**ACADEMY OF MUSIC:** Mary Anderson's engagement was a grand success, the house being filled to repletion every night. The Lilliputian troupe done only a fair business. Mr. and Mrs. George S. Knight opened Monday for the week in Otto, a German, to a good house in balcony section, the gallery crowded. The piece has many excellent points and is full of capital songs. The singing of Mrs. Knight (well known as Sophie Worrell) was received with hearty applause. Next week we are to have the Josh Hart combination, Tuesday and Wednesday evenings, Monday evening to be devoted to the benefit of the Gray Nuns. Anna Dickinson lectures Friday.

DATES AHEAD.

A. Anderson, Mary and combination, Wilkes-Barre, Pa., 28th; Easton, March 1st, Reading, 3d; Lancaster, 4th; Wilkes-Barre, 5th; Trenton, 6th; New Brunswick, 7th; Piquetteville, N. Y., 8th; Academy of Music, Brooklyn, under J. P. Smith, March 10th, one week; Portland, Me., 21st and 22d.

B. Buffalo Bill and combination, Springfield, O., 27th; Dayton, 28th; Terre Haute, March 1st; Cincinnati, 3d, one week, and close, Buffalo Bill going West on a scouting expedition.

Barrymore's Diplomacy party, under Manager Zimmerman, New Orleans, 23d, one week. Boston Museum Pinafore combination, Salem, Mass., 28th; Portland, March 1st; New London, Conn., 7th.

Boucault, Dion, appears in The Shaughraun and Colleen Bawn, Boston Theatre, this week; March 3d, one week, Ford's Theatre, Washington; March 10, one week, Philadelphia, Broad Street Theatre; March 17, Grand Opera House, Cincinnati; March 24, De Bar's Opera House, St. Louis; March 31, Haverly's Theatre, Chicago, and then four weeks California Theatre, San Francisco, N. Y., March 10, Barrett, Lawrence, Walnut Street Theatre, Phila., Feb. 24.

Barlow, Wilson, Primrose & West's Minstrels, Baldwin's Theatre, San Francisco, this week and until further notice.

Boniface, George C., and combination, Shreveport, La., 27th; Tezakarna, 28th; Little Rock, Ark., March 1st; Memphis, Tenn., 3d to 8th.

Byron, Oliver Doud, Howard Atheneum, Boston, this week.

C. Collier's Celebrated Case combination, Paterson, N. J., 27th; Newark, 28th and March 1st; Philadelphia, 3d, one week; West Meriden, Conn., 10th.

Cavendish, Ada, Col. Sinn's, Brooklyn, 24th, one week; Broadway Theatre, N. Y., March 10, Claxton, Kate, and combination, New Orleans, 23d, one week.

Chanfrau, Henrietta, and combination, Little Rock, Ark., 27th and 28th.

Criterion Comedy Combination, Milwaukee, 24th, one week; Drawing Room Theatre, New York, later.

Colville Folly combination, Providence, 24th; Brooklyn, March 3d; each one week.

Coombs, Jane, Oil City, Pa., 27th; Erie, 28th.

Crane and Robson, Washington, D. C., 24th, one week.

D. Davenport, Fanny, and combination, Port Hope, Can., 27th; Detroit, Mich., 28th; Phila., March 3d.

E. Evangeline Troupe, Binghamton, N. Y., 27th; Troy, 28th and March 1st; Museum, Boston, 3d.

Emmet, Joe, and combination, Chicago, 24th; Milwaukee, Wis., March 3d, each one week; Fort Wayne, Ind., 12th.

Ellsler, Effie, and combination, Holiday Street Theatre, Baltimore, Feb. 24th; then Pittsburgh.

Eyttinger, Rose, California Theatre, this week and next.

Emerson's Minstrels, Montgomery, Ala., 27th; Mobile, 28th; New Orleans, March 2d, one week.

F. Fechter, Charles, Howard Atheneum, Boston, Feb. 24th.

H. Haverly's Mastodon Minstrels, Fort Wayne, Ind., 24th; Peoria, 25th; Quincy, Ill., March 1st. Haverly's Danites Troupe, Norfolk, Va., 30th, 25th; Richmond, 27th, 28th and March 1; Montgomery, Ala., 7th and 8th.

J. Jananasek and combination, St. Joseph, Mo., 27th; Des Moines, Ia., March 3d and 4th; Iowa City, 5th; St. Paul, Minn., 10th, 11th and 12th.

K. Knight, George S., and combination, Buffalo, this week, Broadway Theatre, N. Y. (return engagement) in March.

L. Lotta and combination, Grand Opera House, Cincinnati, O., this week; Dayton, March 3d; Springfield, 4th; Chillicothe, 5th; Columbus, 6th; Toledo, 7th, 8th.

M. McCullough, John, with T. W. Davey's combination, Galveston, 24th, one week; Memphis, March 10th; Chicago, 17th, two weeks.

Macaulay, Barney, Washington, D. C., this week.

Murphy, Joe, and combination, DeBar's Opera House, St. Louis, this week; closes his season there.

Mayo, Frank, New London, Conn., March 6th; Taunton, Mass., 8th.

Mapleson Opera Troupe, Academy of Music New York, Feb. 24.

Mitchell, Maggie, Wheeling, W. Va., 26th and 27th; Steubenville, Ohio, 28th.

Modjeska and company, Indianapolis, 24th, one week; Terre Haute, Ind., March 3d; Lafayette, 4th; Fort Wayne, 5th; Springfield, O., 6th; Columbus, 7th, 8th; Cincinnati, 10th; Louisville, 17th, each one week; Chicago, 27th, two weeks.

Robert McWade and combination, Austin, Tex., 27th, 28th and March 1st; Benham, 3d; Houston, 4th, 5th; Galveston, 6th, 7th, 8th.

N. Nobles, Milton, and combination, Memphis, 27th, three nights; Nashville, March 3d; four nights; Jackson, 7th; Cairo, 8th; St. Louis, 10th; Cincinnati, 17th, each one week; thence Chicago.

O. Oates, Alice, Olympia, St. Louis, this week; Grand Opera House, Cincinnati, March 3d.

P. Pomeroy, Louise, and combination, New Orleans, this week.

R. Rogers, Genevieve, and troupe, Fort Worth, Texas, 27th; Sherman, 28th and March 1st.

Rowe, George Fawcett, and combination, Troy, N. Y., March 6th, 7th and 8th.

Rogers, Katherine, in Led Estray, Globe, Boston, this week.

Rice Surprise Party, Chicago, March 3d, next week.

S. Standard Theatre Almost a Life combination, Chicago, 24th, one week.

Stevens, John A., in Unknown, Chicago, this week; DeBar's Opera House, St. Louis, next week.

T. J. G. Saville's H. M. S. Pinafore Troupe, Syracuse, N. Y., 25th, 26th.

Strakosch Opera Troupe, Burlington, Vt., 26th, 27th, 28th, March 1, Academy of Music, Montreal; 3d, 4th, 5th, 6th, Grand Opera House, 7th, 8th, St. James' Hall, Buffalo; 10th, 11th, Opera House, Toledo; 12th, 13th, 14th, 15th, Whitney's Opera House, Detroit; 17th, one week, McVicker's Theatre, Chicago; 24th, and 25th, Academy of Music, Milwaukee.

Salsbury's Troubadours, Providence, March 3d, one week; Lowell, Mass., 14th.

U. Thompson, Den, Joshua Whitcomb company, Baltimore, this week; Washington, March 3d, one week.

Thompson, Charlotte, Bloomington, Ill., 28th and March 1st; Opera House, Louisville, March 3d, one week.

W. Williamson, Mr. and Mrs., and combination, Opera House, Pittsburg, this week; Wheeling, W. Va., March 3d and 4th.

Warde's Diplomacy party, Toronto, Canada, 24th, one week; Port Huron, Mich., March 4th; East Saginaw, 6th.

Weathersby's Frolicks, Bush Street Theatre, San Francisco, this week.

Wendy, Genevieve, Albany, N. Y., 24th, one week.

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[From THE NEW YORK HERALD, Feb. 1, '79.]
The play "Unknown," which Mr. John A.
Stevens is nightly presenting at the Globe
Theatre, has proved a success. It is a strong
melodrama, with an exciting situation at the
close of each act, presented with new and ap-
propriate scenery and an excellent company.
The management announces it until further
notice.
Owing to previous contracts, compelling
Mr. Stevens' appearance at Haverly's Theatre,
Chicago, Feb. 17, the present engagement is
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[From the New York Herald]

"Miss Mary Anderson last night added an-
other leaf to the chaplet of laurels which al-
ready signalizes her rapid dramatic success,
and in her rendition of the part of Evadne,
which has been made famous for sixty years
by some of the greatest actresses of modern
times, showed that the mantle of the best of
them has not unworthily descended to her
own shoulders. The bravest and fairest repre-
sentatives of the leading American and Irish
families of New York filled the Fifth Avenue
Theatre, to welcome the revival of the favor-
ite play, and from beginning to end her efforts
were the subject of unconstrained and honest
applause. The drama, which has been a clas-
sic for more than half a century, is the pro-
duct of the genius of Richard Lalor Shiel, a
brilliant young Irish lawyer, and was produced
at Covent Garden, London, in 1818. Miss
O'Neill—the great O'Neill—held the part of
Evadne by right of her talent and beauty; and
now, sixty years after, another talented and
beautiful Irish tragedienne—for Miss Anderson
has an Irish ancestry—comes to increase
the fame of the already famous drama. 'Eva-
dne' has been seldom played in New York of
late years, because of the extraordinary pow-
ers which the piece demands from the repre-
sentative of the heroine, but since Mary An-
derson played the part at the Fifth Avenue
Theatre, last year, the character has belonged
to her as thoroughly as it did to Miss O'Neill,
and, later, to Mrs. Drake, Charlotte Crampton,
Julia Dean or Eliza Logan. She played it well
then, as the columns of the Herald testify, but
she played it better last night than ever before.
There is no scene upon the stage which af-
fords an actress equal scope for sustained yet
varied declamation, and the applause that
rang through the theatre as Miss An-
derson concluded the different portions of
the statue speech proved that eloquent words
eloquently delivered still have the power to
move our modern cynical audiences. It was
not alone here, however, that she achieved all
the triumph of the evening. In the passionate
pleadings with her lover, Vicentio, her alter-
nate expression of woman's fidelity, scorn, in-
dignation and grief; her hysterical effort to
conceal from her brother, Colonna, the fact
that she had been renounced by her lover, and
to prevent him from avenging her wrongs,
were superb specimens of acting. At times
there may have been crudities and faults that
were apparent to the eye and ear, but those
were so quickly succeeded by grand outbursts
of feeling as to be forgotten in the noble art
which the woman was representing. No one
can see Mary Anderson a dozen times without
observing a steady process of growth, improve-
ment in feature, voice, attitude and gesture,
toning down of that which is rough and vir-
ile, and a toning up of that which is too effem-
inate. This was especially noticeable in the
performance last night.
"In the general opinion of competent critics,
Miss Mary Anderson is the star of first mag-
nitude on our stage just now. Young, with
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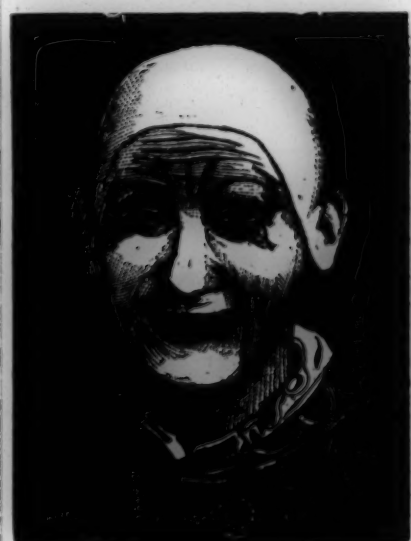
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